



Shri Chakra

*An investigation into the symbolism
of the Yantra of the Supreme Goddess*

by Chris Marlow

First Edition (2025)



Researches in Sahaja Yoga - No. 4

The human being is an instrument designed with one ultimate purpose - to know its identity with the Supreme Spirit. The Shri Chakra is a map, not only of that instrument but also of the landscape to be traversed in achieving that purpose.

The Shri Chakra is a Yantra - '*sacred diagram*' of great power which has many interpretations, including the Creation, the Subtle System, the Virata, the Devanagari alphabet and the cosmic dissolution - a subtlety indicative of its Divine nature.

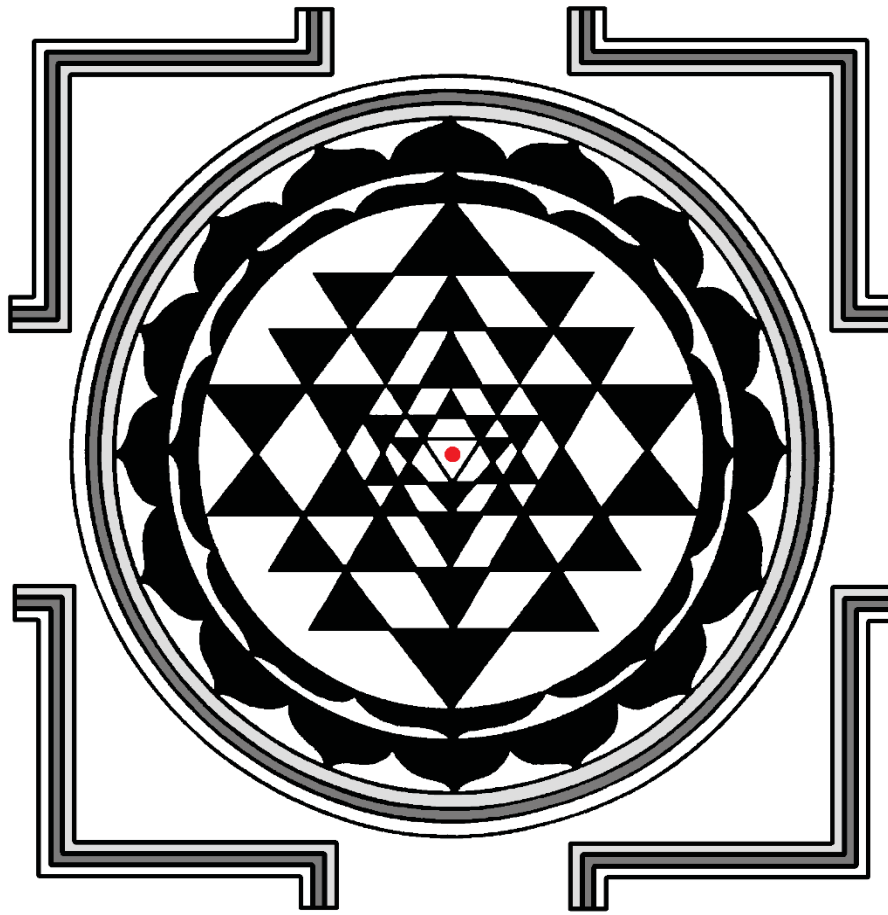


The 'Researches in Sahaja Yoga' Series

'Researches in Sahaja Yoga' is a series of books on subjects related to the teachings of Her Supreme Holiness Shri Mataji Nirmala Devi, researched through Her writings and lectures and other scriptures. The series aims to elucidate the ancient and unbroken stream of Divine Knowledge which has culminated in Sahaja Yoga.



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Śhrī Chakra

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*All comments, criticism and suggestions will be gratefully
received by the author at chris108m@yahoo.co.uk*

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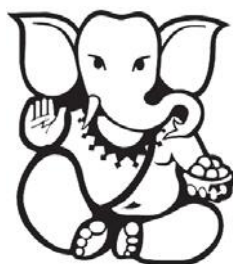
“The collective should research the scriptures and books written by enlightened souls and should produce books supporting Vishwa Nirmala Dharma.”
‘Sahaja Yoga’

“The Goddess Saraswati carries books of knowledge to suggest that the scholar must create books out of the eternal truths discovered during his pursuit of knowledge.” *‘Swadhishtan Chakra’*



Dedicated to Her Supreme Holiness
Shri Mataji Nirmala Devi

This work is surrendered at Your Divine Lotus Feet
in the hope that, through connection to You,
this imperfect instrument of the human brain may be
capable of transmitting some pure knowledge.

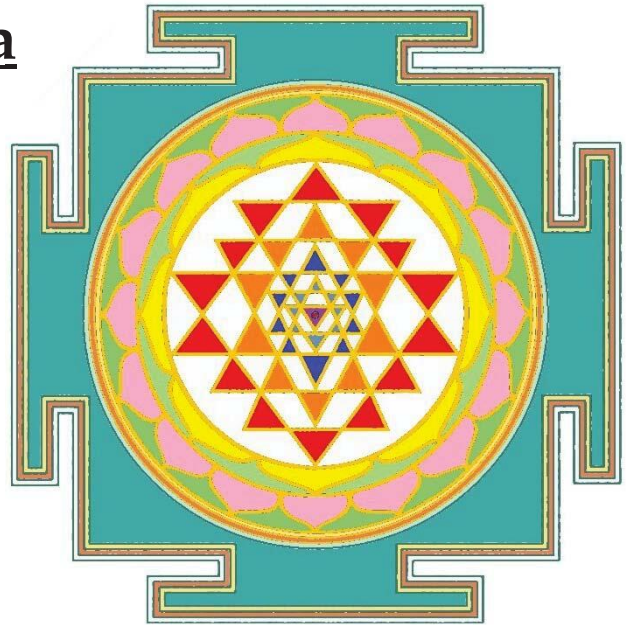


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Abbreviation: **LSN** – **Lalitā Sahasra-nāma** – 'thousand names'. (see p.11).

The human being is an instrument designed for one ultimate purpose – to consciously realize its identity with the All-pervading Supreme Spirit. This state of Self-realization, the absolutely tranquil yet super-aware consciousness of being, is our natural state and ultimate destination.



The **Śhrī Chakra** is a map of that instrument, depicting both the microcosm of the human being's physical, subtle and spiritual natures and the macrocosm of the **Virāt**, the vast creation of the Divine.

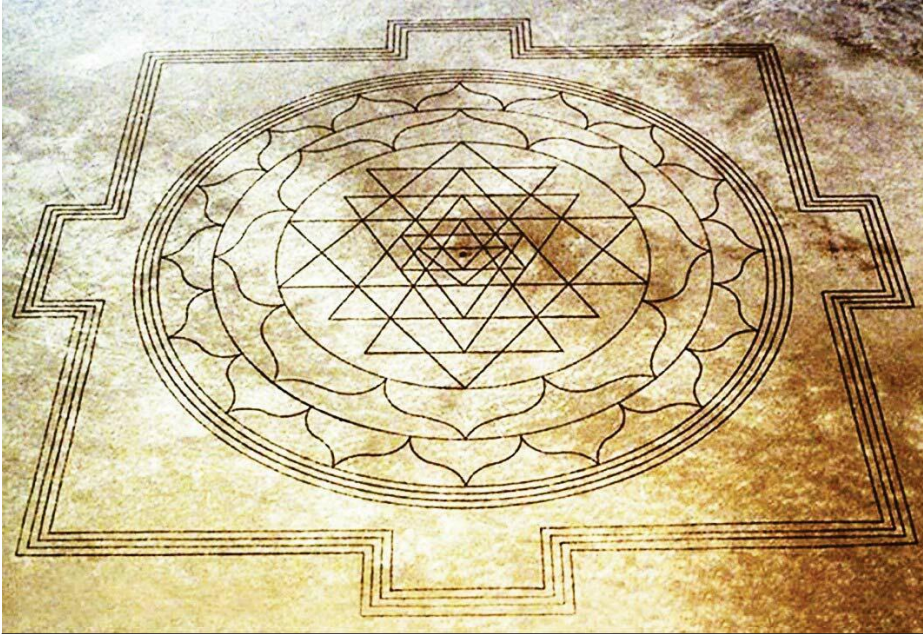
The **Śhrī Chakra** can be used to help us transcend the outer layers of our being and travel to the core, to the Ultimate Reality, symbolized as the central **Bindu** –'dot', from which every triangle, lotus, circle and square flows outward, just as the Supreme Consciousness is the Seed of all existence.

In **Tantra**¹ the Supreme Being is the Mother Goddess **Śhrī Lalitā** - 'playful' or **Tripura-sundarī** –'beauty beyond the three worlds' (see p.31). The **Śhrī Chakra** is not only Her representation, but is to be worshipped as the Goddess Herself². This worship cleanses the Subtle System,

¹ **Tantra** is a later development of Indian philosophy (c.500CE), where each soul experiences the Divine directly by the awakened **Kuṇḍalinī** traversing the seven (or nine) **Chakras** and uniting the **Jivātmā** –'soul' with the **Paramātmā** –'Supreme Spirit' – ie. **Sahaja Yoga**!

² The **Śhrī Chakra** is one of the three main aspects of the Goddess's worship, known as **Śhrī Vidyā** -'Holy Lore'. The other two forms are the 15-syllabled Mantra (see p.42), and reciting the **Lalitā Sahasranāma** -'Thousand Names' (see the symb-ol.org website).

awakens the **Kuṇḍalinī** up to **Sahasrāra** and the seeker becomes



An aerial photo of the 400 m wide **Śhrī Chakra** inscribed on the desert in Oregon in 1990 by Bill Witherspoon and some helpers. The lines are cut into the hard soil 25cm wide x 8cm deep. Meditation inside the **Shri Chakra** was good and the ecology of the surrounding area improved.

immersed in contemplation of the Blissful Nature of the Divine Mother.

Shri Mataji chose the **Śhrī Chakra** as the symbol of **Viśhwa Nirmalā Dharma** and spoke about it on several occasions, stressing its Divine nature and encouraging us to learn more.

Śhrī –‘splendour, glory, beauty, holy, power, prosperity’ is a name of the Goddess, especially **Śhrī Lakṣhmī**, the Earth Mother; **Chakra** means a ‘wheel’ but also something with power, which creates movement [*cha* –‘move’, *kra* –‘create, do’]; so the **Śhrī Chakra**, or **Śhrī Yantra**¹ as it is also known, is an instrument imbued with the power of the Goddess.

The **Śhrī Chakra** may be worshipped using the **Khaḍga-mālā** –‘garland of swords’ **Stotram** (see p.53) which gives the names of the deities and powers of each level and each petal of the design. A small offering may be made to the relevant area while saying each name (see p.51).

¹ **Yantra** –‘machine, instrument’ (see p.13) is a mystical diagram which may be used to direct the energy of a Deity. The **Śhrī Chakra** is the most complex and the most famous of **Yantras** and is said to contain all other **Yantras**.

“It's a remarkable thing how they have made the complete calculation of **Śhrî Chakra**. We have **Śhrî Chakra** on the Right Side. On the Left Side we have **Lalitâ Chakra**. So, all the things we do with hands after realization are worked through on the right-hand side **Śhrî Chakra**, on the left-hand side **Lalitâ Chakra**. Now, how it works is very complicated thing, but we don't have to worry about that. As soon as you put your hand on somebody the **Chakra** knows how to work it out.”

21-12-90, India

The **Śhrî Chakra** is described in **Tantric**¹ texts such as the **Lalitâ Sahasra-nāma** - '1000 names' and the **Saundarya Laharī**² - 'Billow of Beauty'. There is no single definitive interpretation of the design – ten possible explanations are given on pp.32-45, including the Creation and Destruction of the Universe, the Subtle System in several ways and the **Devanāgarī** alphabet.

The **Śhrî Chakra** is traditionally inscribed on a flat sheet of metal; copper, silver or gold can be used but zinc or iron are not recommended. For short-term or one-off use it can be drawn on wood or paper (see p.73-88 for construction details). When being worshipped it is to be kept horizontal but may be hung on a wall for gazing at.



A **Meru** – 'mountain' style **Shri Chakra** in gold, from a South Indian temple.

¹ **Tantric** in the positive sense of the knowledge of **Kuṇḍalinī** and **Chakras**.

² **Saundarya Laharī** is a praise of the Divine Mother by **Śhrî Ādi Shaṅkarāchārya** which, along with the **Lalitâ Sahasranāma**, **Devī Bhagavatam** and the **Devī Mahātmyam**, has always been recommended study in **Sahaja Yoga**.



The **Śhrī Chakra** is widely worshipped in India, especially in the south. **Śhrī Ādi Śhaṅkarāchārya** (Kerala, c.520CE) installed it in the monasteries he founded. In temples it is often constructed in stone or metal with each level raised, forming a three-

dimensional structure known as **Meru** -'mountain' style. There is a stone **Śhrī Chakra** in Tamil Nadu seven metres high which is claimed to be the largest 3D **Śhrī Chakra** in the world, although there are larger temples whose overall design is based on the **Śhrī Chakra** (see p.131).

This book aims to be a practical guide for drawing, as well as understanding and worshipping the **Śhrī Chakra**; and will hopefully encourage readers to get paper, ruler, compass, etc. and try some or all of the constructions described. Geometric drawing is a meditative and rewarding process. A simple line drawing of the **Śhrī Chakra** can be produced in under an hour or one can spend several sessions making a coloured design.

Siddha Chakra Yantra of the Jain Tradition.

This shows the wheels of cause and effect and the nine levels of attaining perfection.



Chapter 1. Quotations from Shri Mataji
and Other Scriptures on the Śhrī Chakra

"There are cosmic changes taking place today within you. I know that it's happening. The Shrî Chakra Itself has descended on this Earth and already the Satya Yuga has started. This is the reason why you are feeling these vibrations on your fingers, and none of these Gurus and Rishis have mentioned these things. Because this is only possible when the Shrî Chakra is brought down.

It is here. You have to feel it and understand it. It is for all of you to accept it with an open heart. I do not want anything from you. What can you give Me? I do not want anything, but I want My children to be happy. I pray for their happiness. I live for them and all the time, whether I am asleep or awakened or in the middle state they call the sambhrânta - 'confused', I am just with you. Every moment you are in My thought." **21-03-77, Mumbai**

"When they found it out, it was all written in Sanskrit language. I have such a big thick book on this which has described all the Shakti Pîthas and all the Shrî Chakras, Brahma Chakra, Lalitâ Chakras and all that." **Śhrī Lalitā and Śhrī Chakra**

"Today I was thinking we should do the Pûjâ of Shrî Chakra and Lalitâ Chakra which we have never done. This is the right place to do these two Chakras today. A lot has been written about Shrî Chakra and about Lalitâ Chakra. But to understand fundamentally: the Left Side when it reaches up to Viśhuddhi then it uses on the right side the Shrî Chakra, on the left side the Lalitâ Chakra to manifest itself.

These two Chakras are the ones who manifest all that you see. But these Chakras are the ones who emit vibrations of different kinds and because of their angularities, like if you have some sort of a

cardboard attached with small, small holes of different colours and which rotates all the time: you get different colours. Also you can get different permutations and combinations. In the same way different permutations and combinations are created and that is how you get all the advantages of Sahaja Yoga.

So these two Chakras are very important. I do not know if you know of any mantras about Shrî Chakra but I'll give you a book. Later on I'll translate it to you and you can compose something for Shrî Chakra. Shrî Chakra on the right side. Lalitâ Chakra on the left side. So what we are really worshipping today is Mahâ-saraswatî power and Mahâkâlî power both put together.

This is a very short talk about Shrî Chakra. I think I should sit down and write all about it and it will be nice, handy thing for you to read. But you must know that beyond thought when you go, these Chakras become extremely efficient. Because the thought puts a pressure on them and, because of the pressure, the movement of these Chakras is very slow and ineffective. But once you can get out of your thoughts and go into thoughtless awareness, then these Chakras start working it out and you start moving much deeper into your own being.”

17-12-90, Brahmapuri

“...talking about Viśhuddhi Chakra, but especially I am more concerned about the two Chakras on two sides. One of them is the Lalitâ Chakra on Left Side and Shrî Chakra on the Right Side.

I've always told ladies that 'Please keep this covered'. It looks so simple. It's very important. Don't expose this because the power of these should be preserved, Shrî Chakra and Lalitâ Chakra, they're very important. They are, I should say, the feminine powers of Shrî Krishna, which must be understood that whatever way you respect your body, that is the way your Chakras are and that is the way you suffer.”

Shri Krishna Puja, Canajoharie, 29-07-01

“Śhrî Chakra: it's the Chakra with which the whole world is created, everything; creative Chakra is Śhrî.... She's the action; action Chakra is Śhrî Chakra, through which one acts. It's the right side, Śhrî Chakra..... Geya Chakra - 'Geya' means 'by which you know'. She is the one who is in possession of that centre by which you know. Knowledge is that Chakra only.... Your mantras are enlightened mantras. Whatever you say is mantra.... Kiri - Kri is Karochita – 'creative', is Śhrî Chakra only.” (see p.11)

Shri Mataji's comments on the Lalitā Sahasranāma, 15-05-82, UK

Quotes from Other Scriptures

Saundarya Laharī

Verse 8 refers to the Goddess residing in the 'grove of **Kalpaka** trees' and 'mansion of **Chintāmaṇi** jewels' (both wish-fulfilling) which are descriptions of the outer levels of the **Śhrî Chakra**.

Verse 11 gives some details about the **Śhrî Chakra**, such as numbers of triangles, without much esoteric interpretation:-

“The angles of Thy House (*Śhrî Chakra*), which is built of the nine root-elements (*mūla-prakṛiti*), four triangles of Śhiva and five of Śhakti, apart from the Bindu, number forty-three ($14 + 10 + 10 + 8 + 1$). Then a lotus of eight petals, one of sixteen petals, three circles and three boundary lines (*of the outer square*).”

Verse 19 explains the **Kāmakalā** – 'speck of desire' aspect embodied in the **Bindu**, which is fundamental to the creation (see p.22).

Verse 95 mentions **Animā** and other **Siddhis** – 'powers' as being Her 'gate-keepers'. In the **Khaḍgamālā Stotram** the **Siddhis** are worshipped at the four gates and four corners of the outer square of the **Śhrî Chakra**.

Lalitā Sahasranāma

The **Lalitā Sahasranāma (LSN)** -‘thousand names’ (a praise often used and recommended by **Shri Mataji**) comments on the benefits of worshipping the **Śhrī Chakra**, couched in double meanings:-

68. **Chakra rāja rath'ārūḍha sarv'āyudha pariṣh-kṛitā**

Literal Translation: ‘Mounted on the Chakra-rāja chariot brandishing all kinds of weapons’. **Also means:** ‘Those who worship the Śhrī Chakra get every kind of protection’.

69. **Geya chakra rath'ārūḍha mantriṇī pari-sevitā**

Literal Translation: ‘Followed by Goddess Mantriṇī on the Geya-chakra chariot’. **Also means:** ‘Those who praise the Śhrī Chakra become wise and knowledgeable’.

“Geya Chakra. ‘Geya’ means ‘by which you know’. She is the one who is in possession of that centre by which you know. Knowledge is that Chakra only. Those who are served are the mantriṇīs. Your mantras are enlightened mantras. Whatever you say is mantra.”

15-05-82, UK

70. **Kiri chakra rath'ārūḍha daṇḍa-nāthā puras-kṛitā**

Literal Translation: ‘Ahead rides Danda-nātha mounted on the Kiri-chakra chariot’. **Also means:** ‘Those worshipping the **Śhrī Chakra** with oblations become the most honoured and powerful.’

“Kiri? Kri is Karochita –‘creative’, is Shrī Chakra only.” 15-05-82, UK
Daṇḍa-nāthā can mean ‘Mistress of the Spine’ ie. the **Kuṇḍalinī**, so: ‘Worshipping the **Śhrī Chakra** the **Kuṇḍalinī** rises up the spine’.

71. **Jvālā-mālinī'ākṣhipta vahni prākāra madhya-gā** (v.27)

Literal Translation: ‘Surrounded by a fortress of fire created by Jvālā-mālinī’. **Also means:** ‘The Kuṇḍalinī Flame travels up the Central Channel and reaches the crown’.

996. **Śhrī Chakra rāja-nilayā** – ‘whose palace is the **Śhrī Chakra**’ can also be **Śhrī Chakra ra-ajani-layā** – ‘(worshipping) the **Śhrī Chakra** the **Kuṇḍalinī** rises up the path (**Suṣumnā**) and gives dissolution (into the Divine)’ [**ra** – ‘**Kuṇḍalinī**’, **ajani** – ‘path’, **layā** – ‘dissolving’].

Other names from the **LSN** describing the **Śhrī Chakra** include:

56. **Sumeru-madhyā-sṛiṅgha-sthā** *On the middle peak of Mount Meru*
Mount Meru, which has nine facets, is the centre of the whole world and the ‘middle peak’ is the **Bindu** – ‘dot’ in the centre of the **Śhrī Chakra**.
57. **Śhrīman-nagara-nāyikā** *Queen of the Auspicious City*
The ‘Auspicious City’ is the **Śhrī Chakra** itself.
58. **Chintāmaṇi-gṛihānta-sthā** *In the mansion of wish-fulfilling gems*
The ‘wish-fulfilling’ level is the 16-petalled Lotus representing the **Nābhi Chakra** (**Sarv’āśhā pari-pūraka** – ‘fulfilling all hopes and desires’)
59. **Pañcha-brahm’āsana-sthitā** *On a couch of the five forms of God*
60. **Mahā-padmāṭavī-samsthā** *Dwelling in the great lotus forest*
61. **Kadamba-vana-vāsinī** *In the forest of Kadamba trees*
62. **Sudhā-sāgara-madhyā-sthā** *Amidst the ocean of nectar*

The **Brahmāṇḍa Purāṇa**, which contains the **Lalitā Sahasranāma**, gives similar details about the **Śhrī Chakra** and its relation to the Goddess.

Tripurā Upaniṣhad - This short treatise (*only 15 verses*), which describes the **Śhrī Chakra** with some esoteric interpretations, is given in Appendix 5, p.142 with a full translation and some commentary.

Śhāradā Chatus-śatī – ‘four hundred verses to the Supreme Mother’ describes in detail the **Śhrī Chakra** with correspondences to Chakras, etc. including the **Khaḍgamālā Stotram** names. Some extracts are given on p.148. An English translation is available to download free at symb-ol.org (30 pages).

Yantra means an ‘instrument, machine, support, restraint’ [from **yam** - ‘to control, raise, restrain’, **-tra** - ‘an instrument of’; as in **mantra** - ‘Instrument of thought’ and **tantra** - ‘Instrument of achievement’] and is a diagram for directing and channelling Divine energy.

“**Tantra**, as you know, is the mechanism of **Kundalinî**, and the **Yantra** is the **Kundalinî** itself, is the machine.” *Cabella, 21-06-92.*

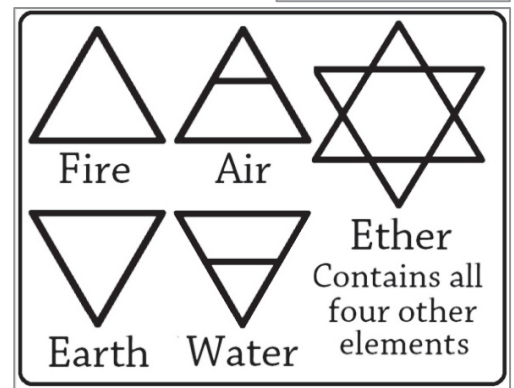
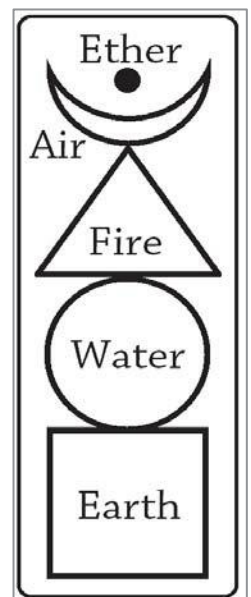
A **Yantra** is a sacred diagram imbued with the power of a Deity, which is awakened by worshipping the **Yantra**. The **Śhrī Yantra (Śhrī Chakra)** is the most complex and elaborate of **Yantras** as befits the Supreme Goddess.

The Triangle, Square, Circle, Lotus and Dot are the most commonly used figures in **Yantra** construction each with a particular connotation:-

The **Triangle** is **Śhakti** – ‘Creative Energy’ and the three **Guṇas** – ‘attributes’, three channels, etc.. The downward-pointing triangle is the **Yoni** – ‘womb’ and the Sacrum and the upward pointing triangle is **Fire (Kuṇḍalinī)**. (more details on p.16 and p.94)

The **Square** is the **Earth**, the **Mūlādhāra Chakra** and the physical body. Squares are chiefly used as the outer frame of the **Yantra** (or of a sacred building) as the physical setting of the spiritual event.

The **Circle** represents Heaven and the Divine (*infinite and eternal, without beginning or end*) and is the central portion of the **Yantra** or sacred building (*as a dome, spire, etc.*). The **Lotus** represents the Subtle System



Alchemical symbols for the five elements.

with the petals, usually eight, as the subtle psychic qualities (*five senses and their objects, plus **Buddhi** –‘Intellect’, **Ahaṁkāra** –‘Ego’ and **Manas** – ‘Mind’ – as in the **Śhrī Durgā Yantra** below).*

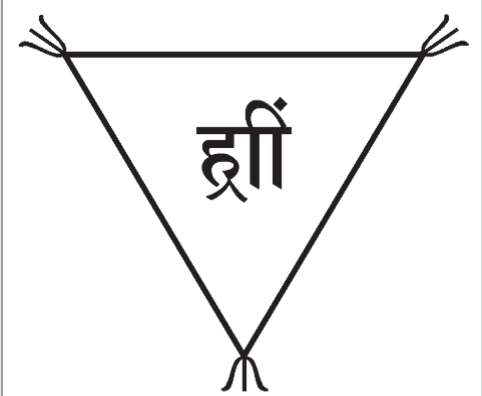
The **Bindu** -‘dot’ represents the Formless Supreme Spirit (see p.20).

“The dot is the centre point of the circle, which is the God Himself.”

UK, 02-77

(For more details see *Sacred Geometry*, p.88)

Some editions of the **Saundarya Laharī** give **Yantras** for each of the one hundred verses which, when inscribed and worshipped as stipulated, confer certain powers. Reading this in the early days of Sahaja Yoga amused us greatly, as it seemed improbable that anyone on a spiritual path would desire such powers (*see randomly chosen example on the right. Inscribed in the triangle is ‘**Hrīm**’, one of the most powerful **Bīja Mantras**, which activates the Central Channel, releases the **Viṣṇu Granthi** and opens the Heart).*



Yantra for verse 98 of the Saundarya Lahari. This is to be inscribed on gold plate and worshipped for 10 days repeating the verse 1000 times and offering cooked rice and honey. This will confer physical strength and virility!



Yantra of Śhrī Durgā

The four equilateral triangles of the central design all cover the **Bindu** – ‘dot’, forming an outer nine-pointed **Chakra** corresponding to the nine forms of **Śhrī Durgā** worshipped during **Navarātri** -*nine nights*’. The three up-triangles may be seen as the three **Śhaktis** (*three channels*) and the down-triangle as the **Kundalini** (*Sacrum*) with the **Bindu** – ‘dot’ as the **Brahma Nāḍī**.

Mandala

Maṇḍala (*Sanskrit*) means a 'circle, zone, area, orb, orbit, ring, ball (*anything round!*)' but has come to mean particularly a circular image with a symmetrical design; so the **Śhrī Chakra** is a **Maṇḍala**. Also the three sections of the Subtle System are referred to as the **Maṇḍalas** –'orbs' of Fire, Sun and Moon. [from *maṇḍ* –'to adorn']

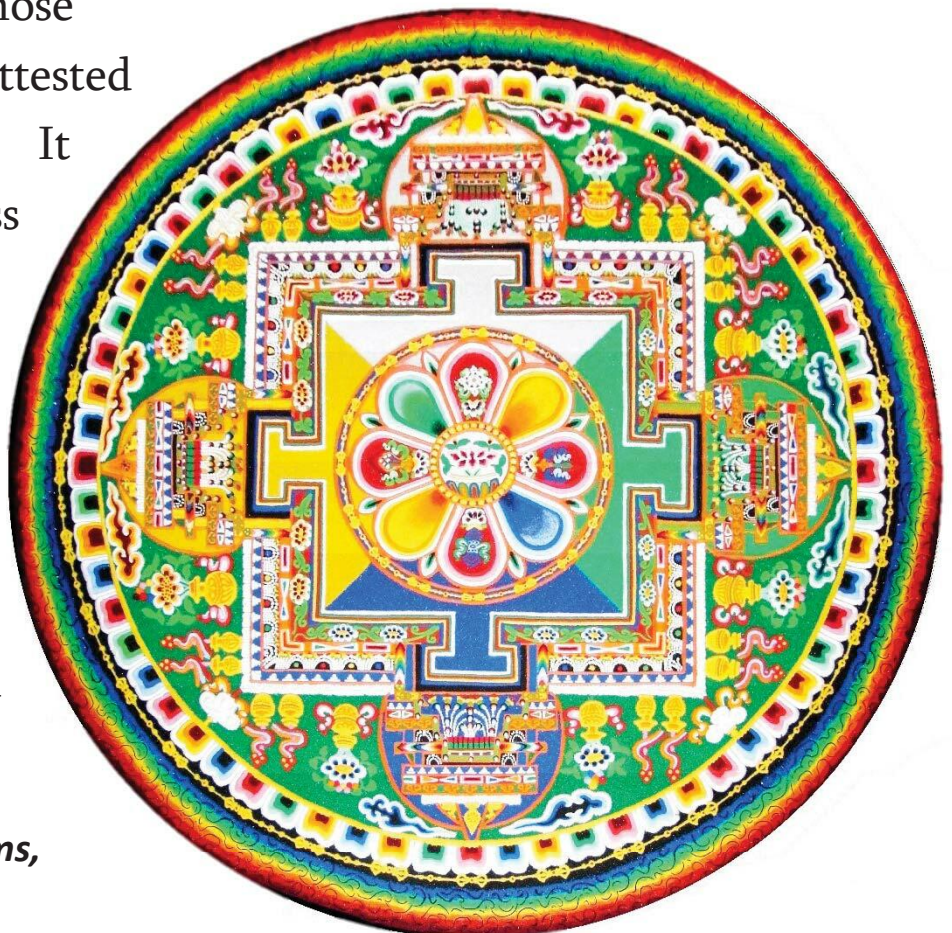
'The mandala is an archetypal image whose occurrence is attested throughout the ages. It signifies the wholeness of the Self. This circular image represents the wholeness of the psychic ground or, to put it in mythic terms, the divinity incarnate in man.'

C.G.Jung, 'Memories, Dreams, Reflections'.



Above: One of the many mandalas in Jung's 'Red Book'.

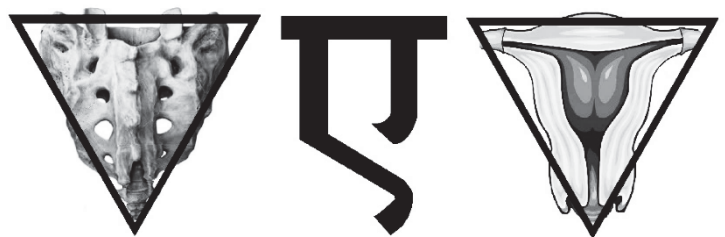
Below: A Tibetan sand mandala.



See 'Sacred Geometry' p.88, for more information on triangles and other geometric shapes used in Yantras.

The Triangle is the symbol of **Śhakti** or Creative energy. Creation has a three-fold¹ nature and the three points of the triangle represent the three powers of Creation, Sustenance and Dissolution, the three **Guṇas** -'attributes' **Tamas**, **Rajas** and **Sattva**, the Left, Right and Centre Channels, the Three Worlds, Three States of Consciousness, etc..

The primordial triangle is the equilateral, with all three sides and angles equal. The downward-pointing triangle is the feminine **Yin** energy with its quality of **Tamas** –'darkness, inertia', the downward pull of gravity and the



The Sacrum, the Devanagari letter 'E' and the womb are all roughly equilateral triangles.

Mother Earth. It is the Sacrum², the resting place of the **Kuṇḍalinī** and also the **Yoni** -'womb' which, when joined with the animating principle of Spirit (*represented by the dot*), gives birth to this Universe.

The upward-pointing triangle is the male **Yang** fire energy with its quality of **Rajas** –'passion, sky' and restless movement.

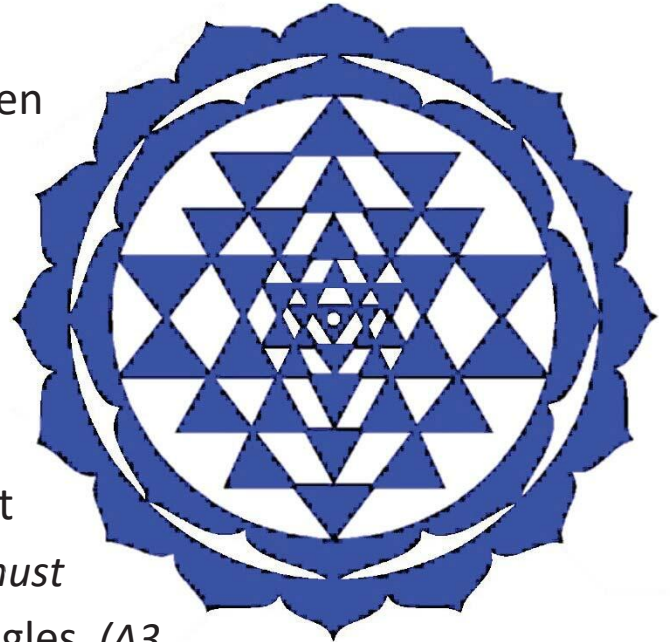
¹ For a more detailed explanation of the Three-fold Nature of Creation see the RiSY Book 'The Three Worlds' available to download free on symb-ol.org.

² In Sahaja Yoga Chakra Charts the **Mūlādhāra** (Sacrum) is often drawn as a right-angled triangle (or even flatter) although in reality it is more equilateral (as on right).



Angles of the Triangle

Triangles in **Yantras** are often equilateral, as in the 'Star of David' and the **Durgā Yantra** (p.14). The triangles of the **Śhrī Chakra** however all have different angles with the topmost down-triangle (*whose lower apex is the central triangle*) being closest to equilateral (*some maintain that it must be equilateral*). The two largest triangles ($\Delta 3$ and $\Delta 7$, which touch the circle) are roughly Golden Triangles (*like the Great Pyramid - see p.96*) flatter than equilateral.



Symbolism of the Triangles in the Śhrī Chakra

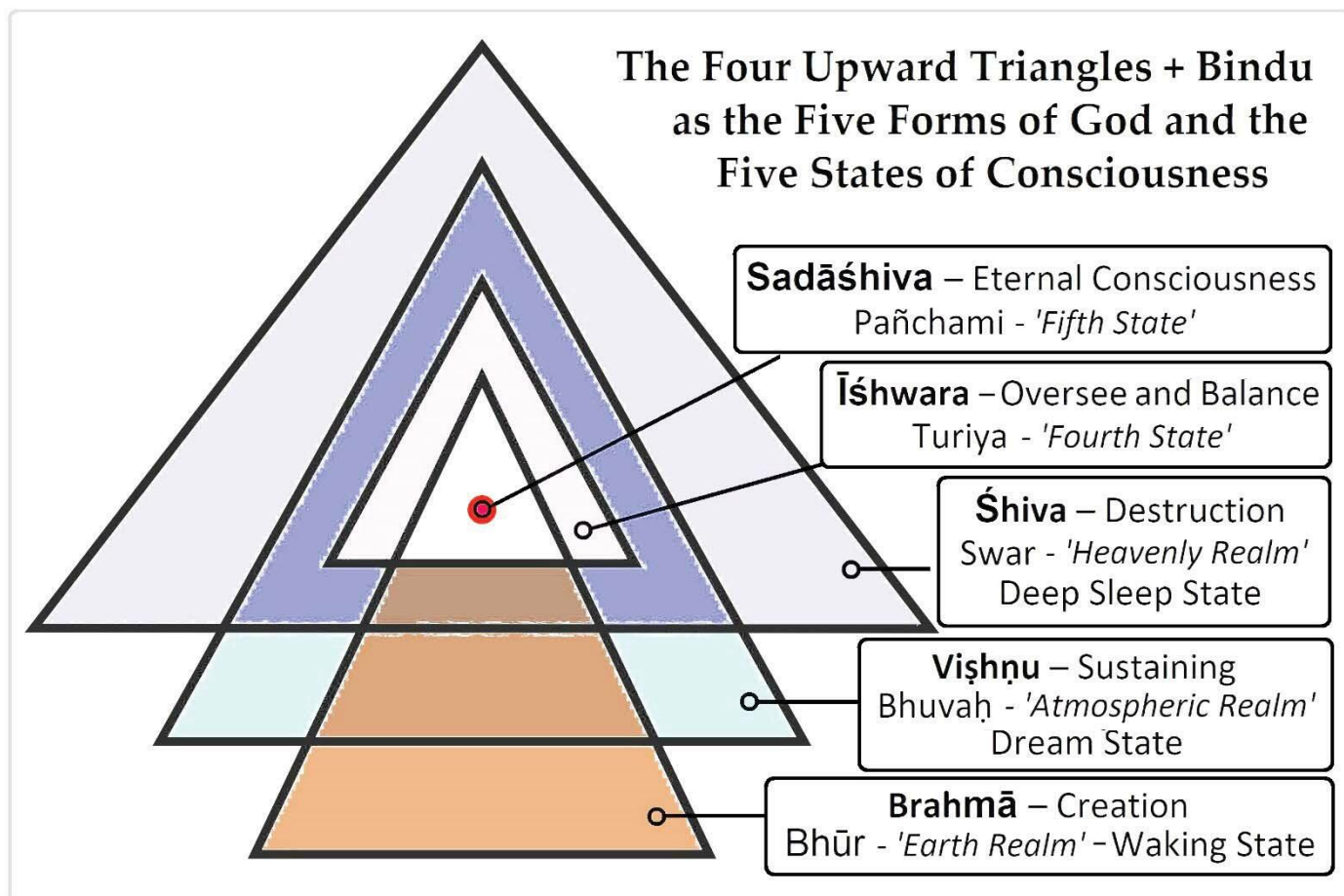
The nine triangles all cover the **Bindu**, expressing the fact that everything in this Universe is a manifestation of the One Formless Consciousness.

Four Upward-pointing Triangles

The four upward-pointing triangles are the male **Śhiva** principles and can be seen as the four states of consciousness – Waking, Dreaming, Deep Sleep and **Turiya** – '*fourth*', the state of pure Spirit. They are also taken as the four inner faculties, **Manas** – '*heart, mind*', **Chitta** – '*thought, attention*', **Ahaṁkāra** – '*sense of individuality*', and **Buddhi** – '*perception, intellect*'. These are the pathways by which sense experience of the outer world is interpreted and conveyed to the **Ātmā** – '*consciousness*'.

The **Bindu** – '*central dot*' is associated with **Śhiva** as **Sadāśhiva** – the Eternal Formless Spirit into which all the other forms are absorbed in the Final Dissolution. So the **Bindu** and the four upward-pointing triangles make five 'triangles' of **Śhrī Śhiva**, which can be seen as the

‘Five Functions’ of the Divine; the three functions of Creation, Sustenance, Destruction associated with **Brahmā**, **Viṣṇu** and **Śhiva**; the fourth as **Īśhwara** -‘ruler’ which oversees and controls the balance of the other three, and the fifth **Sadāśhiva**.



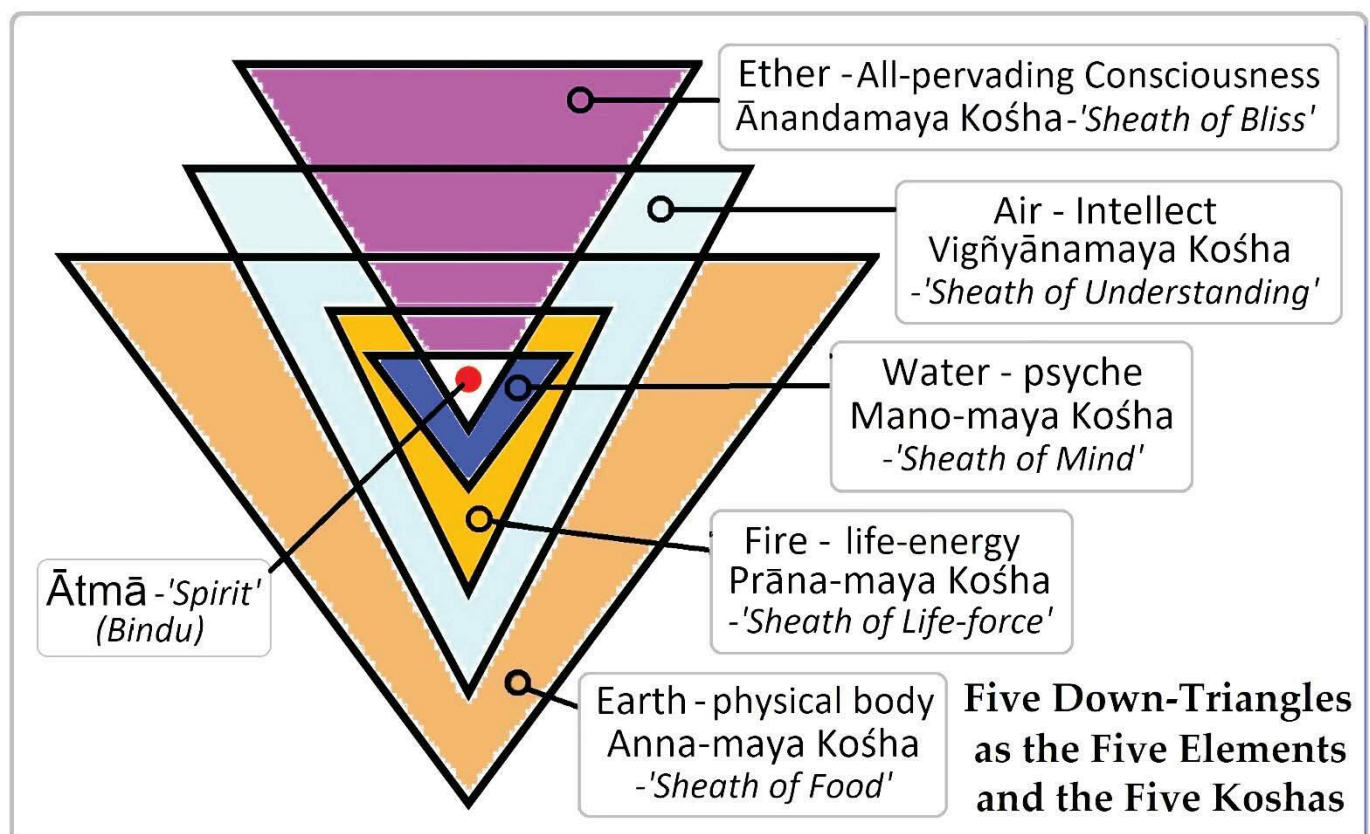
‘The five triangles with their apexes pointing downward are indicative of the **Śhakti** and the four with their apexes pointing upwards are of **Śhiva**, according to the **Vāmak’eśhwara-tantra**, the recognised authority on **Śhrī Vidyā**.’ *Saundarya Lahari Commentary (TS)*

Five Downward-pointing Triangles

The five downward-pointing triangles of **Śhakti** represent the five senses and the five elements, in their three manifestations as the gross element (*Left Side*), the sense associated with it (*Right Side*) and the subtle element sensed (*Central Channel*); for example, the Fire Element is perceived by the Eyes (*sight*) as **Rūpa** –‘form’. The five triangles may

also be taken as the **Śhaktis** –‘powers’ of the male forms, **Mahāsaraswatī (Brahmā)**, **Mahālakṣhmī (Viṣṇu)**, **Mahākālī (Śhiva)**, **Maheśhwari/Triguṇātmikā (Īśhwara)** and the upper-most **Śhakti** triangle (*whose lower tip forms the central triangle containing the **Bindu***) is the **Ādi Śhakti**.

The lower three **Śhakti** triangles, which are placed inside each other around the central triangle and dot, reflect the arrangement of the three channels, with the **Idā Nāḍī** as the outer sheath, the **Piṅgalā Nāḍī** inside that and the **Suṣhumnā** in the centre with a fine thread of the **Kuṇḍalinī** in the **Brahma Nāḍī** up the centre. These three lower triangles would be **Earth, Fire and Water** - the roots of the Left, Right and Central Channels. The uppermost triangle is the **Ether** element (*whose subtle form is the All-pervading Divine Consciousness*) and the next down is **Air** (*whose subtle form is **Ātmā** –‘self, spirit’*). They may also be associated with the five **Kośhas** –‘sheaths’, which surround the **Ātmā** (*central dot*); and the five lower **Chakras**.



The centre **Bindu** –‘point, dot, drop’ is the **Sadāśhiva** -‘eternal spirit’, the All-pervading Formless Consciousness, the subtlest part of everything. Also known as the Supreme Goddess, it beyond anything we may be able to name or conceive. As the centre of all the circles, lotuses, squares and triangles, it exists within and is the Source of everything created. In English ‘point’ also means ‘essence, purpose’, and the ‘main point’ of life is to realize our identity with this Supreme Spirit.

“The central dot or nucleus represents God Almighty as the Supreme Being, known as Parameshwara, Allah, Jehovah.”

Creation, Ch.1

This centre point is described as **Sarv’ānanda-maya** -‘composed entirely of bliss’ and is the Goddess whose Feet rest in our **Sahasrāra**, known as **Rāja-rājeśhwarī** -‘ruler of the king of kings’, **Śhrī Śhrī Mahā-bhattarikā** - ‘supremely holy and virtuous’ and **Tripura-sundarī** –‘the beauty prior to the three-fold creation’ (see p.31).

The **Bindu** is normally red in colour, symbolizing the fecundity which gives rise to the Universe; but it is said to have a three-fold nature of three dots: red, yellow and white as the **sat-chit-ānanda** –‘existence, consciousness, bliss’, the essences of the three **Guṇas** (**Triguṇātmikā**). Red, the colour of desire (**kāma**), is associated with the Left Side; yellow (fire) with the Right Side and white (purity) with the Central Channel. Before creation, the Supreme Spirit (**Brahman/Sadāśhiva**) is without desire or action, but there arises a tiny imbalance known as **Kāma-kalā** -‘spark of desire, love’ – the desire to become aware of Itself. This creates a massive burst of energy (**Śhakti**) giving rise to creation – the yellow Sun Channel. Then the quality of peace and evolution towards self-awareness creates the Central Channel, which is white like the cool and blissful Moon in the **Sahasrāra**.

Kāmakalā

This subtle, but fundamental¹, concept of **Kāmakalā** –‘speck of desire’ [**Kāma** –‘desire, love’, **kalā** –‘speck, small portion, art’] is embodied in the **Śhrī Chakra**, but in an unmanifested way. The central **Bindu** has a hidden three-fold nature which then manifests as the central triangle.

As outlined in **Shri Mataji’s** book ‘Creation’ and various **Upaniṣhads**, the **Sadāśhiva’s** state of perfect tranquillity (*śhānta*) is disturbed by the desire to become aware of Itself. So this desire for Self-awareness is the driving force of creation.

“The best reflector He has formed is the human being. Through His creation of human beings His identity is reflected and expressed in human awareness and in that way God becomes aware of Himself.”

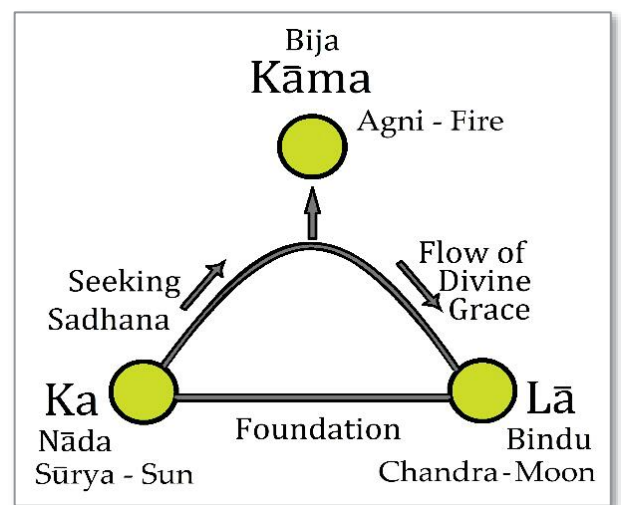
Creation, Ch.1.

‘She is the **Kāmakalā**, the beautiful form that is to be known. Man is born to know this Divine beauty, that is to be sought after.’

Tripurā Upaniṣhad, v.11 (p.142)

Kāma, **Ka** and **Lā** give rise to **Sattva**, **Rajas** and **Tamas**, the three **Guṇas** which together produce the whole of creation. **Ka** is creative (*kara*), **lā** is dissolution (*laya*) and **Kāma** is the pure desire to evolve up to the point of Self-realisation.

The upward pull of the pure desire **Kāma** creates a triangle (*right*). **Ka** (*creation*) and **Lā** (*Lalitā Śhakti – power of love*) are the Right and Left Side powers creating the Earth as a foundation. **Kāma**, the **bīja** –‘seed’ of creation,



¹ “The basic theme of Śrī-chakra, in its Yantra as well as its Mantra aspects, is the recognition of the fundamental principle of all existence and experience, *Kāma-kalā*”.

S.K.Ramachandra Rao, Śrī Vidyā, Ch.III.

produces **Nāda** –‘sound, reverberation’ and **Bindu** –‘dot’, whose combination is **Sakali-kāraṇa** –‘cause of everything’. **Nāda** powers the productions of the fertilised seed (**Bindu**).

‘The entire Universe consisting of the movable and the immovable is of the nature of **Bindu** and **Nāda**. **Bindu** is **Śhakti** -‘feminine energy’ and **Śhiva** -‘masculine Spirit’ is **Nāda**. Hence the Universe is pervaded by **Śhiva** and **Śhakti**. **Bindu** is the support of **Nāda**. Both **Bindu** and **Nāda** together support the entire universe. The unification of the **Bindu** and the **Nāda** is called **Sakalī-kārana** -‘creator of everything’ and the universe takes its birth as a result of this **Sakalī-kārana**. The Goddess of the form of **Bindu** is the Mother and **Śhiva** of the form of **Nāda** is the Father.’

Śhiva Purāṇa, Ch.14.

“The first thing is ‘Word is God’ (*Om*); but from that Word comes, according to Indian Philosophy, another thing called **Bindu**; Word becomes **Nāda**, is a sound, and then it becomes the **Bindu**, means one small dot and then from this dot all these five elements start coming one after another. The first element that comes out is **Tej**, **Tejas** –‘light’.”

Creation, Ch.1.

The **Saundarya Laharī**, **LSN** and other scriptures state that the three **Bindus** –‘dots, drops, discs’ of Fire, Sun and Moon are the face and two breasts of the Goddess; also that the Sun and Moon are Her two eyes and Fire the Third Eye (*also in a triangular arrangement*). Sun and Moon are the right and left sides and fire is the central channel (*Kuṇḍalinī is the subtle form of fire*). The **Saundarya Lahari** (v.19) says:

‘Taking the **Bindu** as Your face and Your two breasts below, and below that **Shiva’s** half, whoever meditates thus on Your **Kāma-kalā**, he immediately controls disturbing desires, which is but a small matter for one who quickly transcends the Three Worlds (*enters Turiya state*), gaining **Yoga**, chanting the **Hrîm** mantra’. (19)

The central **Bindu** is made up of three **Bindus** – one red, signifying the feminine fertility deity **Kurukullā**, an aspect of **Śhrī Mahākālī** – one white, the deity **Varahi** –‘boar-form’ as the male seed (*in Sanskrit/Hindi semen is called śhukra* –‘white, pure’) and the third of mixed red-white colour (*fertilised egg*) which produces creation.

A **bīja mantra** (eg. **Hrīm̐**) has the same structure: The **bīja** –‘seed’ sound (*consonant - Hr*) is an unmanifested idea which must be planted and made to grow with **nāda** –‘sound, reverberation, vowel’ (**ī**) finishing with a nasal (**m̐**) (*the union of Śhiva and Śhakti*).

As the reader has probably noticed there are several paradoxes and contradictions in the above explanation – apparently that is the nature of these subtle truths!

Prakāśha and Vimarśha

The universe, as symbolised by the **Śhrī Chakra**, is elucidated in terms of **Prakāśha**¹ –‘radiance, light, glory of god’ (*supreme spirit*) and **Vimarśha**² –‘perception, reflection, contemplation’ (**Ādi Śhakti, Prakṛitī**). The **Bindu** is the source of **Prakāśha** and the **Śhrī Chakra** (*ie. the universe*) is the construction of the **Ādi Śhakti** to perceive and reflect the radiance of the Supreme Consciousness, which pervades everything. This radiance is not light or anything cognisant to the senses, but is a purifying and uplifting glory experienced directly by the soul (*these concepts are elucidated in the ‘Śhāradā Chatus-śhatī’– available to download free on symb-ol.org. See p.148 for some extracts*).

‘The point is of the nature of ‘Prakāśha’ while the triangle is the ‘Vimarśha’. The former is Śhiva, and the latter Śhakti. The two are the parents of the names and forms that make the transactional world.’ **Śhāradā CS, Ch.5.**

¹ **Pra** –‘forward, greatly, enlightened’, **kāśha** –‘shine, be visible’.

² **Vi** –‘apart, about’, **marśha** –‘touch, reflect, contemplate’.

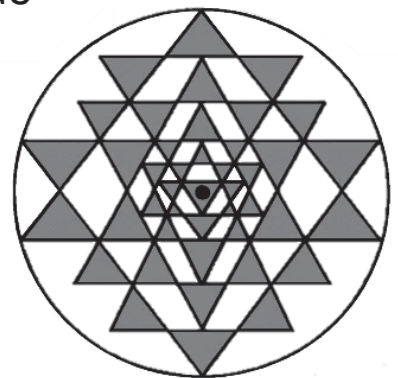
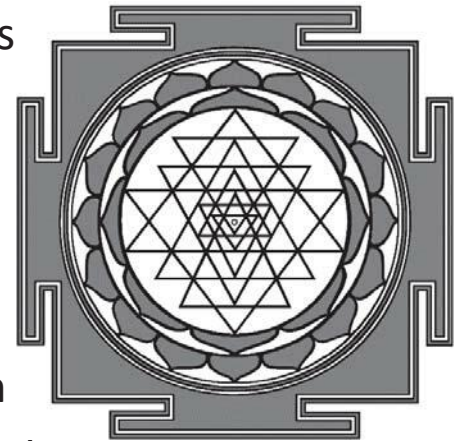
The whole design has nine levels, from the outer square to the central **Bindu** -‘dot’, which, like the Subtle System, is divided into three sections of three levels each.

The outer part consists of a square with a gate or opening in each face, three rings called the **Mekhala-traya** -‘three girdles’, and two lotuses of sixteen and eight petals. This outer design, which some devotees hold to be important and others do not, is our outer (*earthly/physical*) being¹.

The inner design, representing our inner being (*subtle and spiritual*), is the pattern of nine intersecting triangles, four up and five down, all covering the **Bindu**.

The intersection of these nine triangles creates forty-three outward-pointing small triangles, in five concentric **chakras** which, when shaded in, create the distinctive pattern. With the **Bindu** these make the other six levels. In total there are 120 triangles of all sizes in the inner design (*including the ten inward pointing*) and 21 quadrilaterals.

Each of the nine levels has a name, a ruling Deity and the **Yoginīs** – ‘powers, qualities’ of each corner, petal or triangle; all of which are given in the **Khaḍgamālā Stotram** (p.53).



¹ i.e. the Physical Body (including the mind and the senses) with all its attractions and illusions. This is the part of ourselves which falls away at death, the Earth, Water and Fire elements associated with the lower three **Kośhas** – **Annamaya** –‘Sheath of Food, physical body’, **Prānamaya** –‘Sheath of Breath, life energy’ and **Manomaya** –‘Sheath of Mind, psyche, memory’. The remaining elements, in their subtle forms as the **Ātmā** and the **Kuṇḍalinī** make up the Soul which travels to our next birth.

The Nine Levels

The nine levels of the **Śhrī Chakra** are (*from the outside in*):-

1. **The Outer Square**, known as **Bhū-pura** -‘*place of earth*’.
2. **The Sixteen-petalled Lotus**. The three rings surrounding this are not taken as a separate level.
3. **The Eight-petalled Lotus**.
4. **The Fourteen-pointed Chakra**. The outer ring of triangles in the inner design, six points of which touch the circle.
5. **The Outer Ten-pointed Chakra**.
6. **The Inner Ten-pointed Chakra**.
7. **The Eight-pointed Chakra**.
8. **The Inner Triangle**.
9. **The Bindu** -‘*central dot*’.

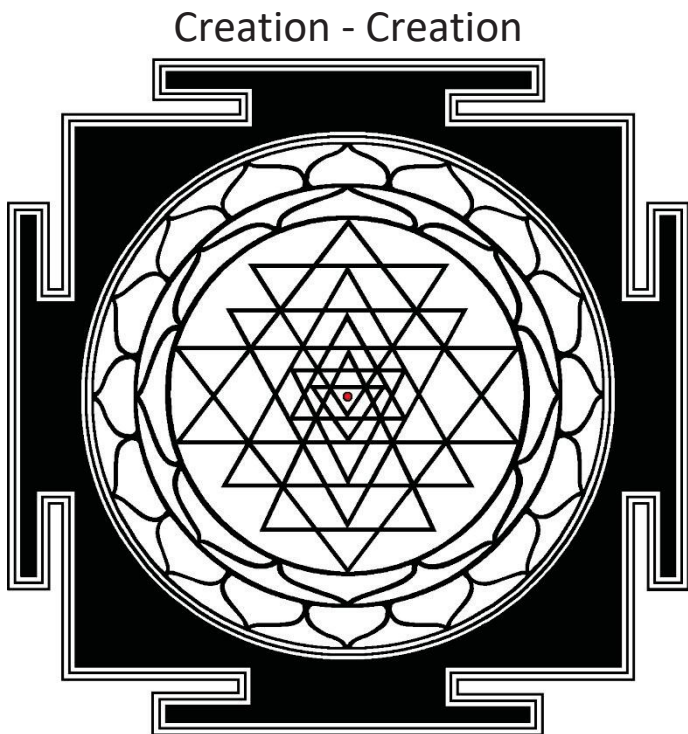
Sometimes these are listed in the reverse order, symbolising the Creation of the Universe from the Central Point (*Supreme Spirit*), as in **Shri Mataji’s** ‘Bīja Mantras’ talk (14-10-78, Hampstead, UK).

The Three Sections

- (1) The first section of three levels is the **Sṛiṣṭi** -‘*creation*’ portion which comprises the outer square with the sixteen- and eight-petalled lotuses. This corresponds to the **Bhūr** -‘*Earth Realm*’ ruled by **Śhrī Brahmā** the Creator; and the three lower **chakras**, **Mūlādhāra**, **Swādhishthān**, **Nābhi** and the **Bhava-sāgara** –‘*Ocean of Worldly Illusion, Void*’. What is created is this Illusory physical world of the senses which we inhabit in our waking state and this level can be considered the ‘Lower Self’ ruled by instinct and desire.

- (2) The next three levels, the fourteen-pointed and two ten-pointed chakras of the inner design, are the **Sthiti** -'sustenance' portion; the **Bhuvah** -'atmospheric realm' ruled by **Śhrī Viṣṇu**, the Sustainer, and the next three **chakras** – **Heart**, **Viśhuddhi** and **Āgñyā**. This section is the rational self which interacts with the outside world and controls and sublimates the instinctual urges of the Lower Self.
- (3) The innermost three levels, the eight-pointed chakra, the triangle and the **Bindu**, form the **samhāra** -'destruction' section, the **Swah** -'Heavenly Realm' ruled by **Śhrī Śhiva**, the Destroyer, comprising the **Sahasrāra Chakra** and the two levels above, **Ardha Bindu** –'half dot, crescent moon' and **Bindu** –'dot, full moon'. This section is the spiritual self beyond ego and conditionings which is connected to and experiences the Divine.

Section 1 - Level 1: Outer Square. *Bhū-pura* – 'Earth Place'



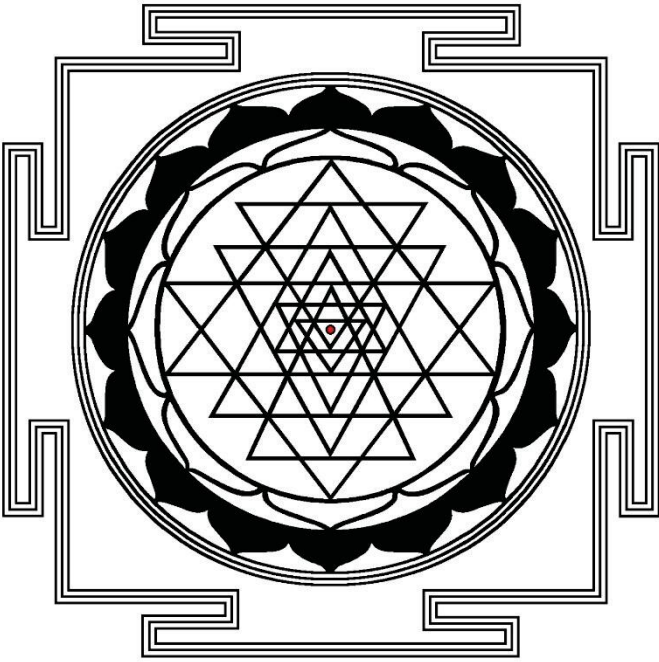
1. The square is defined by three lines, with a 'gate' in each face.

This represents the Earth Element, the four-petalled **Mūlādhāra Chakra** (*whose element is Earth*) and the physical body.

The gates are ways in which the Goddess may be approached: East (*top*) - **mantras**; South (*right*) – devotion (**bhakti**); West (*down*) - rituals (**kriya**); North (*left*) – knowledge (**gñyāna**).

Called **Trai-lokya-mohana** -'deluding the three worlds', this is the physical world of **Samsāra** or **Moha** -'worldly Illusions, delusion' identifying with the body and its urges and appetites, which is certainly the cause of a great deal of misidentification and confusion.

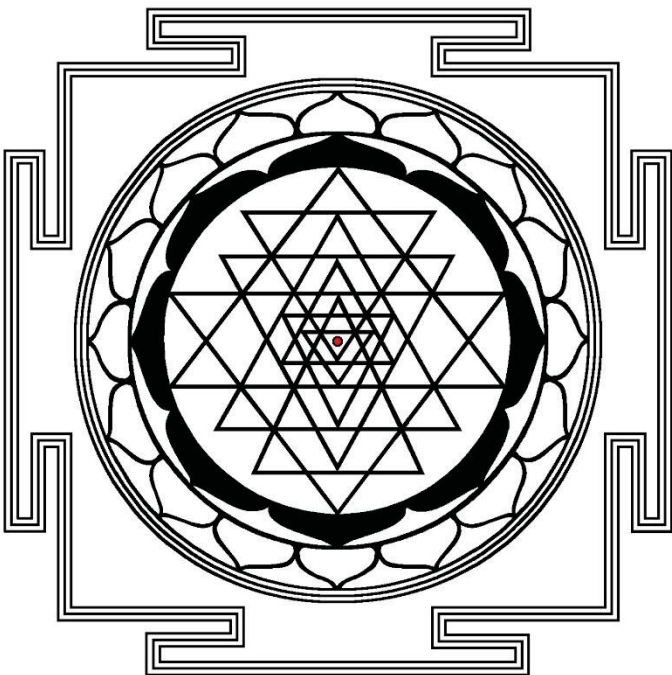
Section 1 – Levels 2&3 – 16- and 8-petalled Lotuses



2. The Sixteen-petalled Lotus. This is encircled by three lines called the **Mekhala Traya** - 'three belts'.

The 16-petalled and the 8-petalled Lotuses, with the 'Three Belts' symbolize the whole Void complex, including the 10-petalled **Nābhi (Maṇipūra) Chakra**, the 6-petalled **Swādhishthān**, the 10 **Ādi Gurus**, 11 **Ekādaśa Rudras** and the **Brahmā** and **Viṣṇu Granthis**. The 16-petalled Lotus can be the **Nābhi Chakra** being the second **Chakra** on the Central Channel.

It is called **Sarv'āśhā-pari-pūraka** - 'fulfilment of all hopes and wishes' - a name is reminiscent of the **Chintā-maṇi** - 'wish-fulfilling gem'; and **Nābhi Chakra's** name is **Maṇipura** - 'place of the gem'.



3. The Eight-petalled Lotus.

Named **Sarva-saṁkṣhobaṇa** - 'shocking or agitating everyone', this would be the **Swādhishthān Chakra** which patrols the outside of the Void and gives shocks or discomfort if we cross the boundaries of **Dharma**. Also **Swādhishthāna** is the sexual fire which causes agitation and the names are of **Kāmadeva** - 'Cupid'.

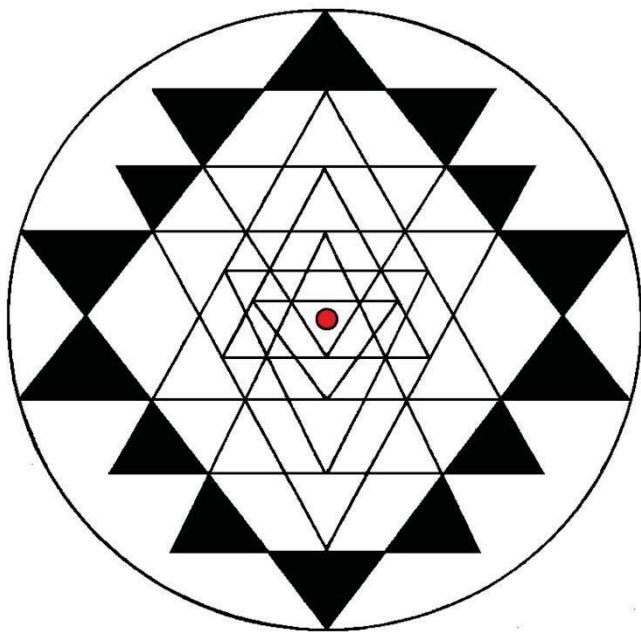
Section 2 – Level 1 – 14-pointed Chakra

Sustenance – Creation



The inner design of five down- and four upward-pointing triangles creates forty-three outward-pointing small triangles, which, when coloured in, give the distinctive pattern of the **Śhrī Chakra**. This has five concentric **Chakras** - an outer 14-pointed, two 10-pointed, one 8-pointed **Chakra** and the Central Triangle containing the **Bindu**.

The four upward-pointing triangles are of **Śhiva** (*manas, buddhi, ahamkāra, chitta*) and the five downward-pointing triangles are of **Śhakti** (*5 elements, 5 senses, etc.*). Their interplay creates the world as we experience it.



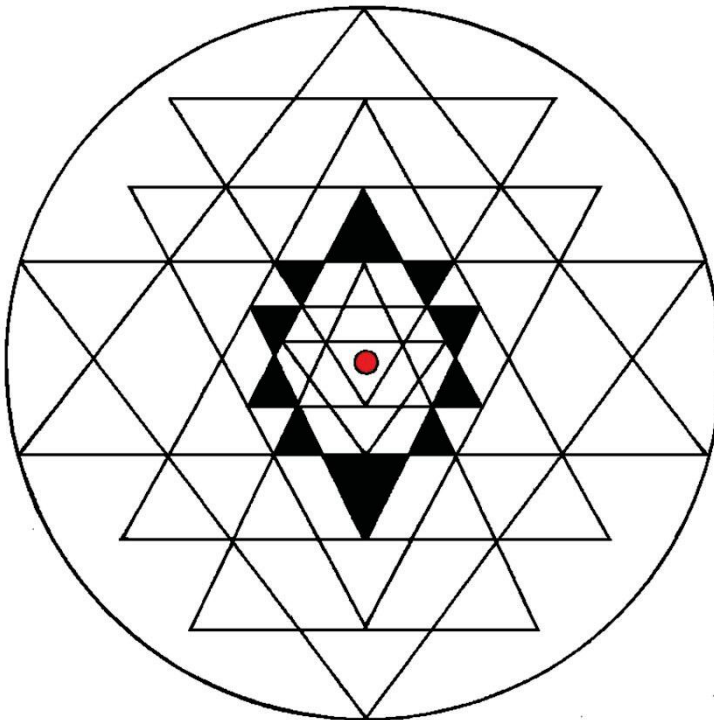
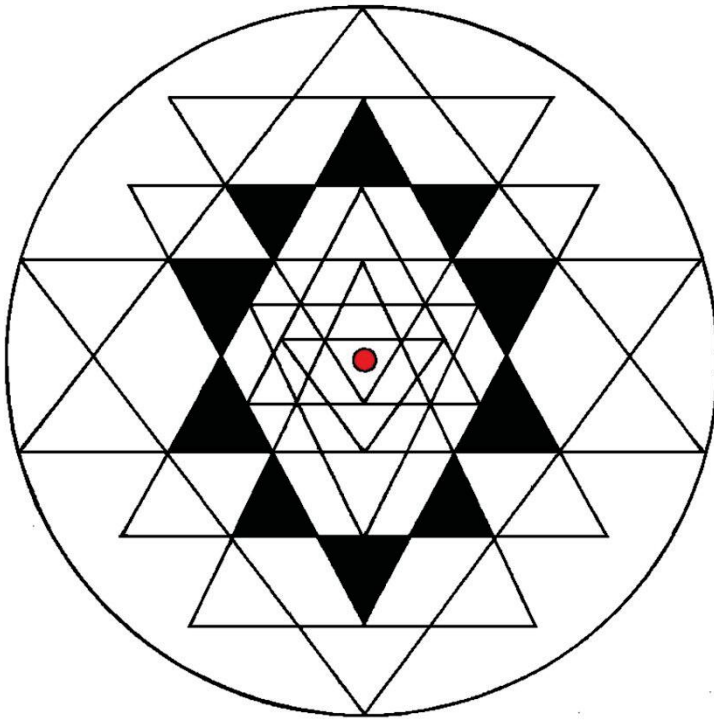
4. The Fourteen-pointed Chakra.

The first (*outer*) level of the Inner Design can be taken as **Anāhata** - 'Heart' **Chakra**.

Its name, **Sarva-saubhāgya-dāyaka**- 'conferring all beauty, goodness, well-being, prosperity', is a suitable epithet for the Heart Chakra, whose name in Sanskrit and Hindi is **Hridaya** - 'joy-giving'! The 14 points are said to be the 14 main **Nāḍīs** of the Subtle System.

Section 2 – Levels 2&3 – *Outer and Inner 10-pointed Chakras*

Sustenance – Sustenance and Dissolution



Two Ten-pointed Chakras.

The two 10-pointed Chakras may be seen as the **Viśuddhi Chakra** whose sixteen petals, in the experience of some Yogis at least, are arranged in two rings of eight petals each.

5. The Outer Ten-pointed Chakra is called **Sarv'ārtha-sādhaka** - '*Fulfiller of All Purposes*'.

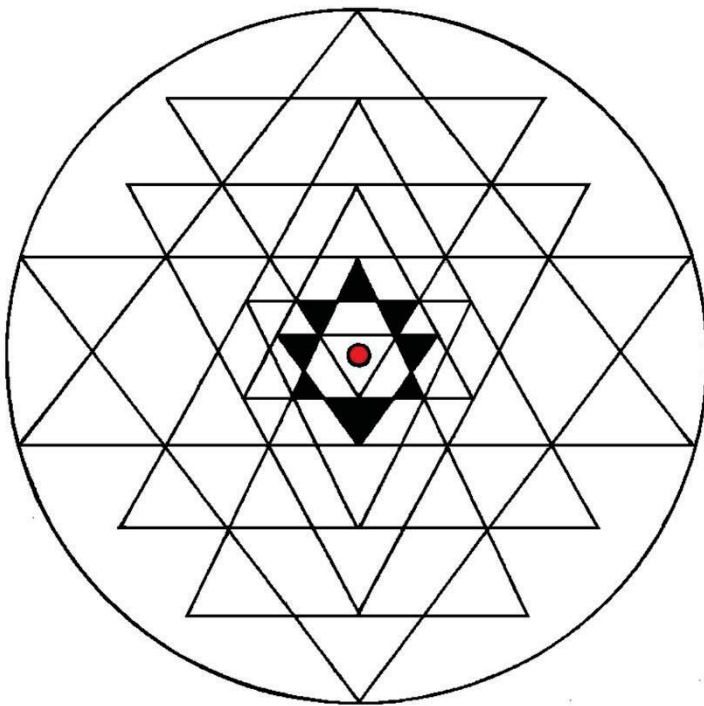
6. The Inner Ten-pointed Chakra is named **Sarva-rakshā-kara** - '*all-protecting*'.

Viśuddhi is the quintessential outward-oriented centre connecting us to the outer world. It is the receptor of the five senses interpreted by the mind, and governs the hands, face and speech, our main organs of self-expression.

These twenty points can be taken as the five senses, five subtle elements, five gross elements and the five organs of action.

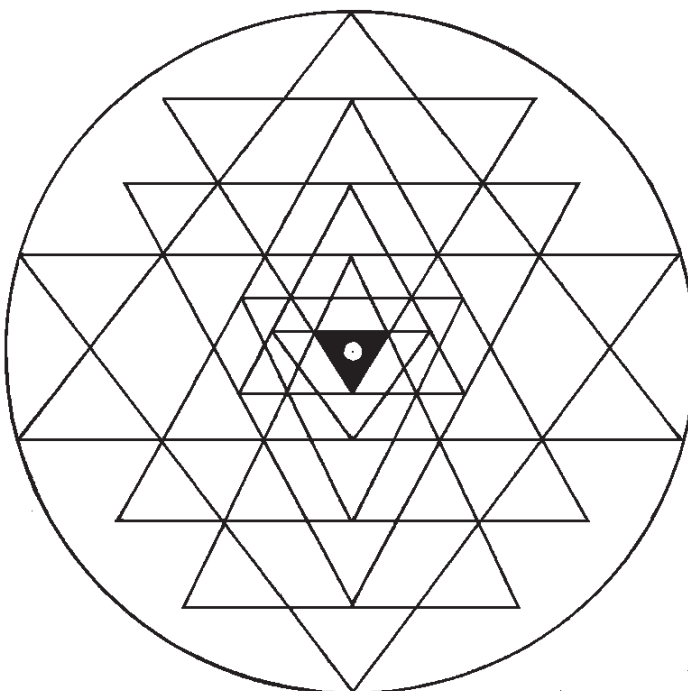
Section 3 – Levels 1&2 – 8-pointed Chakra and Triangle

Dissolution – Creation & Sustenance



7. The Eight-pointed Chakra, Sarva-roga-hara -‘removing all disease, pain, affliction.’

This may be taken as the **Āgñyā Chakra**. It is not unreasonable to suppose that all diseases have their origin in the mind and stem from spiritual malaises. **Āgñyā Chakra** is the Gate to the Spirit and the seat of the psyche.



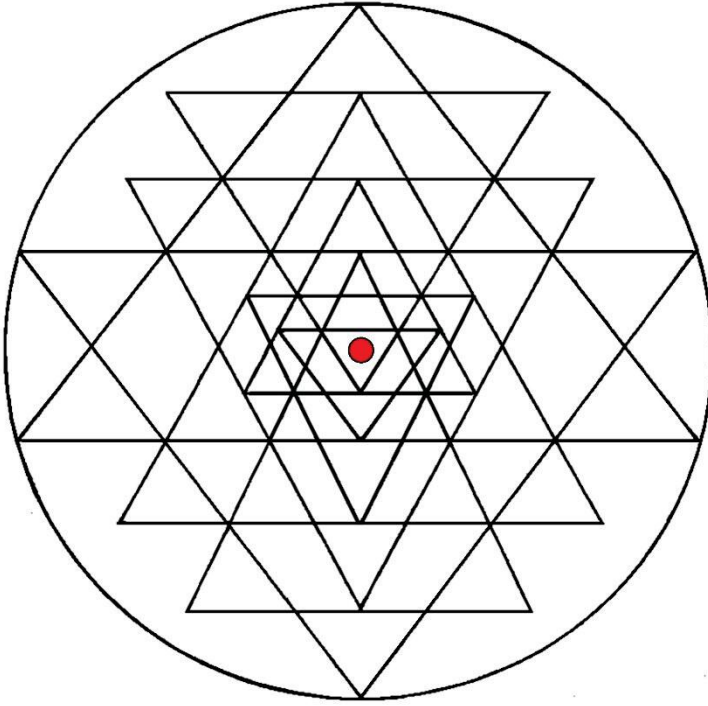
8. The central Trikona – ‘triangle’ is the **Īshwarī** or **Triguṇ’ātmikā**; the producer, overseer and balancer of the Three **Guṇas** –‘moods, attributes’ which give rise to the Universe.

The triangle is the first emanation of the **Ādi Shakti** from the **Bindu** -‘Dot’ (*Supreme Consciousness*). The symbolism is reflected as the **Kuṇḍalinī** in the Sacrum Bone, the desire to be reunited with the Supreme Consciousness.

Its name is **Sarva-siddhi-prada**- ‘granting all success, fulfilment, Self-realisation’. It can be the first level of **Sahasrāra** inside the head.

Section 3 – Level 3 – *Bindu* – ‘Central Dot’

Dissolution – Dissolution



9. **Bindu**, the Central Dot.

This is the Supreme Spirit (*Śhrī Lalitā, Tripura-sundarī*) as the Source of all Creation, also called **Sadāśhiva** or **Brahman**.

The name is **Sarv'ānanda-maya** – ‘composed entirely of bliss’.

Bindu is the higher level of **Sahasrāra** above the top of the head, where we feel fully connected to the All-pervading Spirit and experience the Blissful Nature of the Goddess pervading and cleansing our Subtle System.

Note on **Tripura Sundarī**

“This power of joy is the power of **Śhrī Lalitā**. She is called as **Mahā Tripura-sundarī**.”

14-10-78, UK

Like all the names of Deities, this is subtle and open to several interpretations.

Tri – ‘three (*worlds, guṇas, states of consciousness, etc.*)’.

Pura – ‘place, city, before, in front, east (*purās*)’

Sundarī – ‘beautiful woman, wife, virtuous, beauty (*saundarya*)’

Some of the possible meanings are:-

‘The Beauty existing before the three-fold creation’.

‘The Wife of **Śhrī Śhiva**’ (*Śhiva is known as **Tripura** – ‘destroyer of the three cities of the demons’*)

‘The satisfying stream of Divine Nectar’ (*tripu-ras-unda-ri*), etc.

For further elaboration download the RiSY book ‘Lalitā Sahasranāma’ from symb-ol.org.

Chapter 6. Interpretations of the Śhrī Chakra

There is no single definitive way of interpreting the **Śhrī Chakra**; it can be taken to express the Creation or Dissolution of the Universe, the Subtle System in several ways, the Devanagari alphabet, the principles of the Sāmkhya Philosophy, etc., etc. This remarkable subtlety should help to convince us of its Divine nature.

The interpretations of the **Śhrī Chakra** given in this chapter are:-

1. The Creation emanating from the central **Bindu** -'dot'.
2. The Subtle System, with the nine levels as the **Chakras**, from the outside inwards.
3. The Subtle System, with the nine levels as the **Chakras**, from the inside outwards.
4. The Subtle System, with the Central design as the **Sahasrāra**.
5. The Form of the **Om̐**.
6. The 25 **Tattwas** of the **Sāmkhya** Philosophy.
7. The 50 Letters of the **Devanāgarī** Alphabet.
8. Constituents of the Human Body.
9. The Dissolution of the Universe.
10. The Association with the Fifteen-syllabled **Mantra**.

There are, no doubt, many further explanations, which hopefully will reveal themselves over time.

(1) Creation emanating from the Central Point

The intersection of the nine triangles forms **Chakras** -‘wheels’ of increasing size, radiating from the central point.

The **Bindu** –‘dot’, the Formless Consciousness, though attributeless, is **sat-chit-ānanda** -‘existence, consciousness and bliss’ which is expressed in the three-fold nature of the **Bindu** as white, red and yellow.

So when the **Ādi Śhakti** –‘*Māyā, creative energy, Mother*’ separates from **Sadāśhiva** –‘*Father*’, She expresses these three qualities as the three attributes **Tamas, Rajas** and **Sattva**, which together produce the universe, and this is the central triangle surrounding the **Bindu**.

To enable the Supreme Consciousness to witness this Creation a structure of awareness is created consisting of **Buddhi** –‘*perception, pure intelligence*’, **Ahaṁkāra** –‘*sense of separate identity*’, **Manas** –‘*mind*’ and the five senses. These eight principles create the Eight-pointed Chakra.

These are symbolised as the eight weapons¹ which the Goddess holds, a goad (*passion*), a noose (*attachment*), a sugarcane bow as the mind and five flower arrows as the five senses. These bonds tie us to the world, manufacturing illusions which veil the Ultimate Reality.

The two ten-pointed **Chakras** are the five subtle and five gross elements, and the five organs of sense and the five organs of action.

The fourteen-pointed **Chakra** are the fourteen main **Nāḍīs** (see p.65) and the fourteen worlds from Hell below to **Brahma-loka** at the top.

The outer levels of the **Śhrī Chakra** are the gross aspects of the physical world which we need to survive – the instinctual appetites for food, drink, elimination and reproduction. We have to maintain Dharma in dealing with these in order to ascend spiritually.

¹ Described in the **LSN, Saundarya Lahari, Tripurā Upaniṣhad, etc.**

(2) The Subtle System – from outside inwards

The nine levels are taken as the nine **Chakras**, going inwards.

As mentioned, the outer part of the design, the square **Bhu-pura** - 'Earth place' with the sixteen- and eight-pointed lotuses, is the **Sṛiṣṭi** - 'creative', portion ruled by **Śhrī Brahmadeva**. This is the **Bhūr** - 'Earth realm' and the three lower **Chakras**, **Mūlādhāra**, **Swādhishthān** and **Nābhi**, which deal with the instinctual biological functions of the body.

The Square **Bhū-pura** is the four-petalled **Mūlādhāra Chakra**, composed mainly of the Earth element. The sixteen-petalled lotus is **Nābhi** and the eight-petalled lotus the **Swādhishthān**. This is separated from the higher **Chakras** by the **Viṣṇu Granthi** ('three girdles').

The next section, **Sthiti** - 'sustenance' ruled by **Śhrī Viṣṇu**, known as **Bhuvah** - 'Atmospheric Realm', is the next three chakras – the fourteen-pointed chakra as the Heart, the two ten-pointed chakras as the **Viśuddhi** and the eight-pointed chakra as **Āgñyā** (some commentators include the **Lambikāgra** – 'Haṁsa' Chakra here). These are areas operated by the mind – reflection, judgement, discrimination, expression, etc. The **Rudra Granthi** is just above the **Āgñyā**, as the Gate to the Kingdom of Heaven. We have to solve a riddle in order to pass through this Narrow Gate – the riddle is 'How to 'get saved' when there is nothing we can do to make it happen and all action leads only to ego?'

The innermost section is **Samhāra** – 'destruction'. The central triangle is the first level of **Sahasrāra** inside the head where we are still aware of body and the senses; but also is the crescent moon – the first chakra above **Sahasrāra** known as **Ardha-bindu** – 'Half Moon'. The **Bindu** is the the second **Chakra** above **Sahasrāra**¹ where we lose the sense of separate identity and become 'one with everything'.

Opinions vary and some commentators hold that the two ten-pointed Chakras are **Viśhuddhi**, the Eight-pointed is **Lambikāgra** -‘*Hamsa Chakra*’, the Inner Triangle is **Āgñyā** and the **Bindu, Sahasrāra**. This has certain advantages, particularly the Triangle as **Āgñyā**, which is the crossing point of the three channels, but it leaves out the **Chakras** above **Sahasrāra** which would seem to be a vital part of the Subtle System and an important aspect of there being nine levels. As the **Śhrī Chakra** is said to embody the whole of Creation, this would make it incomplete.

“After coming to **Sahaja Yoga** and after your **Sahasrāra** has opened, you have to pass through these four **Chakras, Ardha-Bindu, Bindu, Valaya** and **Pradakshina**. After passing through these four **Chakras** only, can you say that you have become a **Sahaja Yogi**.”

05-05-83, Bombay

The common meanings of these names are:

Ardha-bindu -‘*half dot, crescent moon*’, **Bindu** -‘*Dot, spot*’, **Valaya** -‘*circle*’, **Pradakshina** -‘*circumambulation (going clockwise around a Deity)*’.

¹ Once at a late-night music program at **Ganapatipule** around 1987 **Pt. Debu Chaudhary** was playing *sitar* for **Shri Mataji**. The attention of the listeners was completely absorbed in **Sahasrāra**, and as he played each note seemed to be falling like cool crystal raindrops into the **Sahasrāra**, unfurling a petal as they fell; the whole thing pouring coolness and bliss down over the body. At the end of the piece **Shri Mataji** commented that we were ‘All two Chakras above **Sahasrāra**’, so we may say that we have some idea what that is like.

(3) The Subtle System – from inside outwards

The **Bindu** is the **Kuṇḍalinī**, the Divine manifestation residing in the central triangle of **Mūlādhār**, which pierces five **chakras** on its ascent to **Sahasrāra**.

The Eight-pointed Chakra is **Swādhīṣṭhān**, the Inner Ten-pointed is **Nābhi**, the Outer Ten-pointed is Heart, the Fourteen-pointed Chakra is **Viśuddhi** (14 vowels at **Viśuddhi Chakra**), the inner triangle is again **Āgñyā Chakra**, and **Sahasrāra** is the union of all the **chakras**, ie. the whole design.

The outer part of the Design would represent the Physical Body, including the **Mūlādhāra Chakra** which is not on the Central Channel, although it is the support of the whole system.

This corresponds closely with the association of the chakras with the letters of the **Devanāgarī** alphabet.

The **Bindu** is red symbolising Fire/Desire (*The Flame of Pure Desire of the Kuṇḍalinī*) and it is inside each of the nine triangles.

(4) The Subtle System - the Inner Design as Sahasrāra

The outer square is **Mūlādhāra**, The three rings are **Nābhi**, **Swādhīṣṭhāna** and **Heart**, the Sixteen-petalled Lotus is **Viśuddhi**, the Eight-petalled Lotus is **Āgñyā**. The **Rudra Granthi** separates the **Sahasrāra** from the lower **Chakras**. The central design forms the levels of the **Sahasrāra**, with the **Bindu** as the **Sadāśhiva** seated in the **Ardha-bindu** -'crescent Moon'. There are other subtle centres in the **Sahasrāra** which form the other levels (**Rodhinī**, **Nādinī**, etc.). However it does not seem useful to report mere hear-say (*which may not be accurate*) about these subtle centres which are beyond the experience of the editor and were not mentioned by **Shri Mataji**.

(5) The Form of the Om

As in the previous section the outer part is taken as Creation and Sustenance, which are the **A** and **U** of the **Om**, **A** and **U** coalesce to form **O**¹. The letter '**O**' takes us up to **Āgñyā**. The inner design is then the **Anuswāra**² - 'nasal sound M', which denotes the union of **Śhiva** and **Śhakti** in the **Sahasrāra** (**Ātmā** and **Kuṇḍalinī**) and the subtle stages **Rodhini** - 'one sound replacing another', **Nāda** - 'nasal sound', **Nādānta** - 'cessation of sound' and **Śhakti** - 'Kuṇḍalinī rising' which manifest when the **Om** is pronounced properly but not when written. The central design is formed by the combining of **Śhiva** and **Śhakti** - four upward pointing triangles of **Śhiva** and five downward of **Śhakti**.

¹ Although often called a diphthong, **O** is a single sound which is always long in Sanskrit and **Om** rhymes with 'home' but more closed, as all **Devanāgarī** vowels are. All other **Devanāgarī** sounds are used in English but not this 'o' which is made by pouting the lips in a circle like French 'eau'. The sound is still used in North English dialects and Celtic languages.

² **Anuswāra** - 'nasal sound' represents the Union of **Śhiva** and **Śhakti** giving Self-realisation. The word may be split up into: **An-u** - 'Beyond ego', (**An** - 'not', **u** - 'Right Side, Ego') **swa** - 'Self, Ātmā', **ā** - 'Joining with', **ra** - 'Kuṇḍalinī'.

(6) The Twenty-five Tattwas of the Samkhya Philosophy

The **Sāṃkhya Philosophy** (c.500BCE) explains the human psyche in terms of twenty-five **Tattwas** - 'principles' from the highest consciousness down to the grossest matter. **Puruṣha** - 'Supreme Spirit, Ātmā, God' witnesses the Creation through the **Buddhi** - 'perception, intelligence' which receives interpretations of the inner and outer worlds through **Ahaṃkāra** - 'sense of individuality' and uses **Chitta** - 'attention, thought' and **Manas** - 'heart, mind' to interact with the outside world and our reactions to it.

Manas is the mind as the instrument which receives and interprets impressions from the senses by means of the conditionings (*'that is a cup on the table'; 'cup' and 'table' are learnt concepts*). These are filtered through the **Chitta** (*which gives names to forms*) and interpreted by the **Ahaṁkāra**. The **Buddhi** then feels pleasure or pain, joy or sorrow, etc. The **Ātmā**, the ultimate witness, is beyond all suffering and duality.

Manas operates through the five senses, the five subtle elements, the five gross elements, and the five organs of action. These twenty plus the four **Antaḥ-kāraṇa** –*'inner faculties'* - **Buddhi**, **Ahaṁkāra**, **Chitta** and **Manas** - are the twenty-four principles of **Prakṛitī** –*'nature, primordial matter, Ādi Śhakti'*, with **Puruṣha** –*'Spirit, Brahman'* as the twenty-fifth.

These twenty-five principles are represented in the **Śhrī Chakra**. The five downward pointing triangles are of **Śhakti** –*'Physical Creation'*, and can be taken as the five senses and the five subtle elements which are the objects of the senses¹, with the five gross elements. There are also five organs of action - hands, feet, mouth and organs of excretion and reproduction. The four upward-pointing triangles are of **Śhiva** –*'Spirit'* and can be taken as **Buddhi** -*'perception, intelligence'*, **Ahaṁkāra** -*'sense of individual identity'*, **Manas** -*'mind, psyche'*, and **Chitta** -*'attention, thought'*, each manifesting in three **Guṇas** -*'moods'*, **Tamas**, **Rajas** and **Sattva**. So the nine triangles are the 24 **Tattwas** -*'Principles'* of Creation. The 25th Principle **Puruṣha**, the **Paramātmā** -*'Supreme Self, Formless Consciousness'* is the **Bindu** –*'Dot'*.

Alternatively the sixteen-petalled and eight-petalled lotuses are the twenty-four Principles of Nature. The sixteen petals are the five senses

¹ *Sound is the object of the ear, associated with the Ether element; Touch is the object of the skin and the Air element; Form is the object of the eye with Fire; Taste is the object of the tongue with Water; Smell is the object of the nose with the Earth element.*

in their three manifestations – gross element, subtle element and organ of sense – plus the **Manas** –‘mind’. The eight petals are the five organs of action plus **Chitta**, **Buddhi** and **Ahamkara**. In Yantras the Lotus generally represents the psyche (*see p.93*).

(7) The Letters of the Devanāgarī Alphabet

One aspect of Indian Philosophy (*particularly the **Mīmāṃsā** philosophy*) is that, starting with **Om** as the seed of all sounds, the letters of the alphabet create the Universe. This is not an idea familiar to the western mind, but some explanation may elucidate the point.

Om, the Primordial Reverberation, issues forth as the **Brahmāṇḍa** -‘Egg of Brahma’ breaks open. As the sounds from the **Om** separate and condense into matter, the **Bīja’s** -‘seed mantras’ create the **Virāt** and the **Chakras**, the Macrocosm and the Microcosm. The vowels form the **Viśuddhi**; **ham** and **ksham** form the **Āgñyā**, etc.

The forty-three triangles of the Inner Design form the fifty-one **Devanāgarī** letters; the Fourteen-pointed Chakra as the 14 vowels, the two Ten-pointed Chakras as the five groups of four consonants (*the nasal of each group being included in the **Anuswāra***), the Eight-pointed Chakra as the five semi-vowels and three sibilants, the inner triangle as **ha**, **kṣha** and **visarga** (-**ḥ**, written like a colon :) and the centre **Bindu** as the **Anuswāra** -‘nasal sound’ (*written as a dot*) which includes the five nasal sounds (**ṁ, ñ, ṇ, n** and **m**).

14-spoked Chakra: 14 vowels:- a, ā, i, ī, u, ū, ṛ, ṛṛ, ḷ, ḷṛ, e, ai, o, au.

Outer 10-spoked Chakra: ka, kha, ga, gha, cha, chha, ja, jha, ṭa, ṭha.

Inner 10-spoked Chakra: ḍa, ḍha, ta, tha, da, dha, pa, pha, ba, bha.

8-spoked Chakra: ya, ra, la, ḷa, va, śha, ṣha, sa.

Triangle: haṁ, kshaṁ, visarga (*aspiration -ḥ*)

Bindu: Anuswāra (*nasal – written as a dot*)

Om̐kāra may be inscribed inside the **Bindu** (*right*).



This association with the letters leads to a different correspondence with the **Chakras**:

14-spoked Chakra	<i>14 vowels</i>	Viśhuddhī Chakra
10-spoked Chakra	<i>Gutturals, Palatals</i>	Heart Chakra
10-spoked Chakra	<i>Cerebrals, Dentals, Labials</i>	Nābhi / Swādiṣṭān
8-spoked Chakra	<i>Semi-vowels, sibilants</i>	Swādiṣṭān/Mūlādhāra
Triangle	<i>Aspirants, Ha, Ksha, visarga</i>	Āgñyā
Bindu	<i>Anuswāra</i>	Sahasrāra

This makes sense in some ways:- The 14-pointed **chakra** has six points touching the outer circle and the **Viśhuddhi** connects to the outer world through the five senses and the mind (*which is considered the most important sixth sense as the others cannot function without it*).

The inner triangle is **Sarva-siddhi-prada** –‘granting all success’, but **Siddhi** are also the eight (*or sometimes ten or eleven*) Yogic powers (*see p.61*) which one traditionally gains on passing **Āgñyā** (*opening of Third Eye*). Fortunately, in SY we have been spared these distractions.

The Four Parts of Speech

The four parts of speech are **para**, **paśhyantī**, **madhyama** and **vaikharī**; and their emanation is depicted in the **Śhrī Chakra**.

Para –‘transcendental, beyond, unmanifested’ is the central **Bindu**.

Paśhyantī –‘visible, experienced inside’ is the inner conceptualising of speech in the mind. This is the triangle and the eight-spoked chakra.

Madhyama –‘middle, in the heart’ the intention to speak rises up to **Viśhuddhi Chakra**. This is the remainder of the inner design, out to the fourteen-pointed chakra.

Vaikharī –‘utterance, articulation’ manifests in the outer design. The eight-petalled lotus is the eight groups of consonants (*ka, cha, ṭa, ta,*

pa, ya, sa, ha) and the sixteen-petalled lotus is the sixteen vowels. This brings speech out into the physical world (*outer square*).

(8) Constituents of the Human Body

As mentioned, the outer square and the two lotuses are the Earth (*physical*), Water (*emotion*) and Fire (*life energy, thought*), and the inner design is the more subtle spiritual essences. However one may take the whole design as representing the make-up of the human being.

In the inner design, the five down-triangles represent the five **dhātus** – ‘elements’ of the body coming from **Śhakti**. These are skin, flesh, blood, fat and bone, associated with the five subtle elements, the five gross elements and the five lower chakras (*skin-sound-ether-Viśhuddhi; flesh-touch-air-Heart: blood-taste-water-Nābhi; fat-sight-fire-Swād; bone-smell-earth-Mūlādhāra*)

The four up-triangles are the four **Śhiva** constituents; namely marrow, semen, **prāṇa** -‘life-breath’ and **ātmā** -‘spirit’, associated with the **antaḥ-kāraṇa** –‘inner faculties’: **manas** –‘mind’, **buddhi** –‘perception, intellect’, **ahamkara** –‘ego’ and **chittā** –‘attention’ (*manas-prāṇa; buddhi-ātmā; ahamkara-marrow; chitta-semen*).

(9) The Dissolution of the Universe

In the **Pralaya** –‘Final Dissolution of the Universe’, each world withdraws into the one above it. **Brahmā**, **Viṣṇu** and **Śhiva** dissolve into the **Īśhwara**, which in turn merges into the **Sadāśhiva** -‘Eternal Consciousness’; which remains, unchanging, until a **kāma-kalā** -‘tiny spark of desire’ – Its desire to become aware of Itself – re-emerges and gives rise to a new Universe.

Brahmā, **Viṣṇu** and **Maheśh** rule the three channels whose roots are the three lower **Chakras**, represented by the **Bhū-pura** (*outer square - Mūlādhāra*), Sixteen-petalled Lotus (**Nābhi**) and Eight-petalled Lotus

(*Swādhīṣṭhāna*). These Deities withdraw into the central design (*Īśhwara* – *subtle body*) and ultimately into the **Bindu** representing **Sadāśhiva**, God Almighty. **Sadā** means ‘eternal’ as it is the only ‘form’ (*though formless*) that continues and gives rise to the next Creation.

The worlds listed in the **Gāyatrī Mantra**; **Bhūr**, **Bhuvah**, **Swah**, **Mahah**, **Janaḥ**, **Tapah**, **Satyam** all collapse into the one above, and ultimately only the **Brahma Loka** - ‘*World of Formless Consciousness*’ exists.

(10) The Association with the Fifteen-syllabled Mantra
The Fifteen-syllabled Mantra¹ is not well-known in **Sahaja Yoga**; although it is explained in several texts recommended by **Shri Mataji** - the **LSN**, **Saundarya Laharī**², **Tripura Upanishad** (p.142), **Devi Bhagavatam**, **Devi Atharva Śhīrṣha**, etc.. It is an integral part of **Śhrī Vidyā** - the worship of the Mother Goddess - of which the **Śhrī Chakra** and the **LSN** are the other two main forms. It consists of fifteen **bīja mantras** in three sections:-

Ka e ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm

The three **Kuta’s** - ‘*sections*’ are associated with Creation, Preservation and Destruction, and form the body of the Goddess.

¹ For more detailed explanations of the Fifteen-syllabled Mantra see the RiSY books ‘**Lalitā Sahasranāma**’ and ‘**Bīja Mantras**’ (Nos.2 & 7 in the RiSY Series) at symb-ol.org.

² The name ‘**Saundarya Laharī**’ – ‘*Billow of Beauty*’ can mean ‘the mantra of the Goddess with ‘*la-hrīm’s*’. **Shri Mataji** praised the **Saundarya Laharī** and confirmed that it was composed by **Śhrī Ādi Śhaṅkarāchārya** - a fact doubted by some scholars.

³ The **bījas** are given in code in the **Saundarya Laharī**, the **Devi Atharva Śhīrṣha**, the **Tripurā Upaniṣhad** (see p.142), etc.. There are many references to this mantra in the **LSN**. The **Lalitā Triśhatī** - ‘*300 Names*’ (from the **Brahmāṇḍa Purāṇa**, with a commentary by **Śhrī Ādi Śhaṅkarāchārya**) consists of twenty names starting with each of the fifteen **Bījas** (20 x 15 = 300).

Hrīm

Hrīm is a powerful and blissful **bīja** -'seed mantra' known as the '**Om** of the **Tantras**' (*Tantra in a positive sense!*) as it leads to the highest knowledge. **Shri Mataji** explained **Hrīm** in the 'Nine Nights of the Devi' as being made up of **Ha** -'Lord **Śhiva** (**Hara**)—the **Ātmā**', **Ra** -'**Kuṇḍalinī Śhakti**', **ī** - '**Mahālakṣhmī**, **Suṣumnā Nāḍī**' and **m̐** -'**Anuswāra**- union of **Śhiva-Śhakti**'. So it activates the **Ātmā** and **Kuṇḍalinī** rising up the **Suṣumnā** and uniting in **Sahasrāra** (see *RiSY* book '**Bija Mantras**').

The Three '**Hrīm**'s' also represent the splitting of the three **Granthis** (**Brahmā**, **Viṣṇu** and **Rudra Granthis**) although as you will see in the following explanation, maybe in a not-so-simple manner.

The Three Sections

The first section (**Ka e ī la hrīm**) is Creation, associated with the outer three levels of the **Śhrī Chakra**. **Ka** is the Desire Power **Kāma** (**Mahākālī**); **e** is the Action Power **Aindri** (**Mahāsaraswatī**) (and activates the **Kuṇḍalinī**); **ī** is the Evolutionary Power (**Mahālakṣhmī**) and the **Suṣumnā Nāḍī**; **la** is the Mother Earth. So the three **Śhaktis** by their interplay create this Mother Earth and its illusions which must be overcome (such as the world of the senses being 'reality') .

Om has already released the **Brahma Granthi** above the Sacrum so the **Kuṇḍalinī** can rise, and **Hrīm** opens the **Viṣṇu Granthi**, between **Nābhi** and **Heart**, so the attention moves to the Heart in the next section.

The second section (**Ha sa ka ha la hrīm**) is represented by the outer three levels of the **Śhrī Chakra**. **Ha** is Lord **Śhiva** (**Hara**) in the Left Heart (releasing the **ātmā** which has a special **nāḍī** to rise into **Sahasrāra**), **Sa** is the **Śhakti** in the Centre Heart (**Śhrī Durgā-Jagadambā**), **Ka** is the **Viśuddhi** and the second **Ha** is **Āgñyā Chakra**, with **La** as the **Rudra Granthi** between **Āgñyā** and **Sahasrāra**, which **Hrīm** then clears.

In the third section (*Sa ka la hrīm*) (inner three levels of *Śhrī Chakra*), **Sakala** means ‘everything’, indicating the Integration aspect of **Sahasrāra**. **Sa** is **Moha** – ‘belief in worldly reality, conditionings’, **Ka** is ego – ‘sense of separate identity’. These are the ultimate illusions which must be abandoned by **La** – **laya** – ‘dissolving’. **Hrīm** removes the final separation between us and the Supreme Goddess up above the **Sahasrāra**, the **viśhwa-sākshinī** – ‘witness of everything’, infinite, eternal, pure consciousness, love and bliss, who is embodied in the final **bīja** ‘*Śhrīm*’, the fourth (or three-and-a-halfth) section¹.

¹ Creating the *Ṣhodaśhi* - ‘sixteen-syllabled mantra’, mentioned in the **LSN** and several other scriptures. *Śhrīm*

is the **Bīja** of the Supreme Goddess in the **Heart** and **Sahasrāra**; and **Shri Mataji’s** name starts with it, as well as the first three names of the **LSN** (*Śhrī Mātā, Śhrī Mahārajñī, Śhrīmat Simh’āsan’-eśhwarī.*).



The Supreme Goddess **Śhrī Lalitā**, depicted as a sixteen-year old girl, holding a sugar-cane bow, five flower arrows, noose and goad, with the **Shri Chakra** at Her Feet.

Chapter 7. The Deities of the Nine Enclosures

The names of the **Yoginīs** –‘powers’ of the nine **Āvaraṇas**¹ -‘enclosures, veils of illusion’ are given in the **Khadga-mālā Stotram** (p.53). **Yoginī** [fem. from **yuj** –‘join’] means ‘one connected (to the Divine)’, but also means ‘having magical powers, sorceress’. They are not separate Deities, but aspects of the One Goddess who in Her purest form resides in the **Bindu** –‘central dot’ called **Sarv’ānanda-maya** –‘entirely blissful’. The following is a brief outline of those qualities from the grossest in the outer levels to the most subtle at the centre.

The **Śhrī Chakra** is normally worshipped from the Outer Square inwards. This style is called **Samhāraṇa** –‘destruction’. Coming from a materialistic culture we think of destruction as something bad, but only whatever is temporal and illusory can be destroyed, revealing the Eternal and Infinite. So worshipping this way removes the veils of unreality overlying the Nature of the Supreme Goddess, purifying us and preparing us to experience the Divinity within ourselves directly.

The veils of illusion, likened to the layers of an onion with the **Paramātmā** –‘Supreme Spirit’ at the core, start with the most gross illusions at the outside. These include identification with and attachment to the physical body, the five senses and the mind. Having a physical body automatically gives us the in-built instinctive appetites which are necessary for the body to operate – to eat, sleep,

¹ The nine levels are called **Āvaraṇa** which as well as ‘enclosure’ means something which hides or protects, a veil of illusion, mental blindness, a wall, shield, garment [**Ā** –‘towards, near, fully, up to’, **varaṇa** –‘conceal, enclose, surround, select’] implying that these are coverings of the Ultimate Reality created by the **Ādi Śhakti**; illusions designed to protect the precious gem of Supreme Knowledge, and are therefore obscurities which need to be removed to experience the highest truth. The seeker must be purified along the way in order to be worthy of the experience.

excrete, procreate, etc. We cannot live without them, but we can leave them in the physical body and not identify with them.

So we can understand the Deities of each level as the powers of the Goddess producing these misidentifications, but also having the ability to remove them. Worshipping these aspects of the Goddess, who we know is **Mahāmāyā** –‘*great magic, supreme illusion*’, expresses our desire to discover the Ultimate Reality behind this existence.

First Enclosure – Bhū-pura –‘Earth Place’ - Outer Square

The outer enclosure is called **Trai-lokya Mohana** –‘*Deluding the Three Worlds*’ (the Three Worlds being the Physical, Subtle and Spiritual bodies within us). This square formation represents the **Mūlādhāra Chakra** and the physical **Earth**. The Powers (**Yoginīs**) are called **Prakaṣa Yoginī** – ‘*clearly manifest powers*’ being more external and less hidden inside the personality.

The square is made of three lines, coloured, from the outside, white, red and yellow, the colours of the three **Guṇas** which produce the physical creation, **Sattva** (white –‘*truth, goodness*’), **Tamas** (red – ‘*darkness, desire*’) and **Rajas** (yellow –‘*passion, activity*’).

First are worshipped the eleven **siddhis** –‘*yogic powers*’ at the four gates (*side-centres*) and four corners. The desire for power is the hallmark of an ego-centric personality; so any longing for these abilities is to be eschewed. These powers may have their uses, but if we surrender to the Goddess She has all the powers to help and protect us.

On the middle line are worshipped the eight protective forms of the Goddess mentioned in the **Devi Kavach**. On the inner line is worshipped the various powers of the Goddess to control everything. So worshipping here we surrender the well-being and protection of the physical body to the Goddess while we delve within.

Second Enclosure – Sixteen-petalled Lotus

This Enclosure, called **Sarv'āśhā-pari-pūraka** –*'fulfilling all hopes, expectations'*, is generally assumed to be the **Nābhi Chakra**, and the name supports this idea: 'Fulfilling all hopes' fits the **Nābhi** as giving satisfaction of the body's physical desires. The Sixteen- and Eight-petalled Lotuses form the **Nābhi-Swādhiṣṭhāna-Void** complex of the **Bhava Sāgara** –*'Ocean of Worldly Illusion'* which the **Kuṇḍalinī** has to cross, bridging the gap in the **Suṣumnā Nāḍī** up to **Nābhi Chakra**.

The Powers, called **Gupta Yoginī** –*'hidden powers'*, are more in the mind; being the attractions and attachments caused by the world – the lure of material possessions and sense experiences.

Third Enclosure – Eight-petalled Lotus – Swādhiṣṭhāna

The name of this enclosure, **Sarva Saṅkṣhobhaṇa** –*'agitating all'*, seems an apt description of the **Swādhiṣṭhāna** whose incessant mental activity can be a torment we wish to escape, as well as the agitations caused by sexual desire and attraction.

Although normally labelled the second chakra, **Swad** emerges from the **Nābhi** and on the Central Channel is considered the third **chakra**.

The Deities are all called **Anaṅga** –*'Incorporeal'*, which is a name of **Kāma-deva** –*'Cupid, God of Love'*, also known as **Madana** –*'intoxicating'*. These are called 'mental modifications', reinforcing the idea of this being **Swādhiṣṭhāna Chakra**. **Swad** (*in men at least*) is responsible for the sexual drive and centre **Swad** is located in the pubic bone.

This completes the first section of three levels known as the **Sṛiṣṭi** – *'creation'* portion (**Mūlādhāra**, **Nābhi** and **Swādhiṣṭhāna**), representing the physical body with its instincts, appetites and misidentifications. It creates the world of the senses which obscures the Ultimate Reality.

Mekhala Traya –‘three girdles’, the three rings surrounding the central design, may represent the **Viṣṇu Granthi** or all three **Granthis** – the ‘knots of illusion’ we have to untangle to ascend higher. These do not have Deities mentioned in the **Khaḍgamālā Stotram**.

Fourth enclosure - Fourteen-pointed Chakra. Heart Chakra.

Sarva-saubhāgya-dāyaka –‘Granting all well-being’.

Sampradaya Yoginī –‘Powers of the traditional doctrine’.

The qualities of the petals are all positive and joyful, as we might expect for the Heart (*which in Hindi and Sanskrit is called **Hṛidaya** –‘joy-giving’*).

Fifth enclosure – Outer Ten-pointed Chakra.

Viśhuddhī Chakra (inner petals)

Sarv’ārtha-sādhaka –‘fulfilling all purposes’. **Sādhaka** has a double meaning of ‘fulfilment’ and a ‘worshipper, seeker of truth’ [*from **sādh** –‘achieve’*], so can mean ‘seeking (or realizing) the purpose of it all’ [***sarva** –‘all, God in the fourth state’, **ārtha** –‘purpose, meaning, wealth’*].

The **Viśhuddhī Chakra** is sometimes felt as being composed of two rings of eight petals¹, rather than a single circle of sixteen. The **mantras** work on the inner (*front*) eight first then the outer (*back*) eight.

Kul’ottīrṇa Yoginī – ‘Powers of passing above and beyond the lower six Chakras’.

The qualities of the ten petals remove sources of unhappiness and grant well-being, liberating the seeker to pursue the spiritual goal. The objects of material life (*wealth, comfort, security, etc.*) are fulfilled freeing our minds of worry [***kula** –‘family, lower six chakras’, **ut-tīrṇa** – ‘surpassed, gone above and beyond, liberated’*].

¹ For more details and the correspondence of the vowels with the petals see the RiSY book ‘Bija Mantras’ on symb-ol.org.

Sixth enclosure – Inner Ten-pointed Chakra.

Viśhuddhi Chakra (outer petals)

The name of this level is **Sarva rakṣhā-kara** – ‘all-protecting’ and praises the Goddess as ‘all-knowing’, ‘all-powerful’, etc. [**rakṣh** – ‘protect’, **kara** – ‘doing, hands’]. By surrendering to Her as our Protectress we can forget about all worldly concerns. **Viśhuddhi** is the centre of most of our mundane thinking, which often consists in throwing up ‘problems’ and we can find ourselves contemplating solutions to situations that may never arise!

Nigarbha Yogini - ‘powers of inner growth, restraining, subjugating powers’ [**Nigarbha** is not a recognised Sanskrit word and may come from **ni** – ‘inside’, **garbha** – ‘interior, womb, germ, sprout’ or **ni-grah** – ‘restraining’].

The qualities of the ten petals are similar to the previous set but more in the nature of abilities to complete the task than fulfilment of desires.

Seventh enclosure – Eight-pointed Chakra. Āgñyā Chakra.

Sarva-roga-hara - ‘Removing all disease, suffering’. As well as ‘disease’, **roga** means ‘pain, affliction’ [from **ruj** – ‘strike, hurt, cause pain’].

Rahasya Yoginī – ‘having secret and magical powers, mystical powers’. This is the first level of the **Swar** – ‘heavenly realm’ and the powers of each level become increasingly ‘secret’, ie. the mysteries to be known become more and more intimate and accessible only to those of purified nature.

The qualities of the eight petals are aspects of the Goddess which attach us to the material world, such as ‘rosy-coloured, attracting, controlling,’ etc. By worshipping Her and proving ourselves worthy (*purified*), She removes these obstacles.

Eighth enclosure – Inner Triangle. Sahasrāra (inside the head)

Sarva-siddhi-prada – ‘Granting all success and self-realisation’.

Ati-rahasya Yogini -‘Extremely secret powers’.

The three names: **Kāmeśhwari** –‘controller of desire’ (**Tamas** - left side power), **Vajreśhwari** -‘controller of the thunderbolt’ (**Rajas** - right side), **Bhaga-mālīni** - ‘adorned with divine qualities’ (**Sattva** - centre) (**Śhrī Vishnu** is **Bhagavan** –‘possessing divine qualities’) are describing the Goddess as the three **Śhaktis**, ruling the three attributes and three channels. As the first manifestation of the **Bindu** the triangle is the three **Guṇas** which create the material and mental universe.

Ninth enclosure – Bindu –‘dot’. Sahasrāra (above the head)

Sarv’ānanda-maya – ‘Entirely Blissful, whose nature is wholly composed of the highest joy’.

Parāpara-rahasya Yoginī -‘The powers of the mysteries of both the immanent and transcendent Divine’. [**parāpara** –‘higher and lower, far and near’, **rahasya** –‘secret, hidden, mystery’, from **rah** –‘leave, abandon’]

The quality is **Śhrī śhrī mahā-bhaṭṭārike** –‘The most splendid and beautiful, very venerable Goddess’ [**bhaṭṭārikā** – ‘great goddess, noble lady, venerable’]. Doubling **Śhrī** –‘beauty, splendour, prosperity, auspicious, holy’ is a way of expressing great respect. We cannot be too humble, grateful and over-awed in being granted permission to glimpse the Ultimate Reality behind the many veils.

“The Goddess **Śhrī Lalitā** is the Goddess of Beauty. She is the joy-giving **Sarv’ānanda-mayā** –‘gives the joy from everything’. In every created world, in every particle, in every form, there is a power which gives us joy. This power of joy is the power of **Śhrī Lalitā**. She is called as **Mahā Tripura-sundarī**. (see p.31)”

14-10-78, UK

The **Śhrī Chakra** is worshipped as a form of the Goddess Herself. The **Khadgamālā Stotram** – ‘*Garland of Swords*’ (see next chapter) is the main praise for this worship. Taken from the **Vāmakeśhwara Tantra** - the most reliable of the twenty-four **Tantras**¹ – it lists the names of the Deities of each level, petal and triangle of the **Śhrī Chakra**. **Shri Mataji** blessed these names by reading them out and translating them on the ‘Bija Mantras’ tape (14-10-78, UK).

Mudrās and Mantras

In the **LSN** the Goddess is ‘worshipped with the ten **mudrās** – ‘*hand gestures*’ (n.977). There are also **mudrās** used in the worship of the **Śhrī Chakra**. Appendix 5 (p.136) describes the most commonly used **mudrās**.

Mantras – the main mantra is **Aīm Klīm Sauḥ**, although there are **Bija mantras** for each level (not included here but given in the book *Śrī Chakra* by Ramachandra Rao). The other main **mantra** is the **Fifteen-syllabled Mantra**, usually the **Kādi** – ‘starting with Ka’ version (see p.42).

One Method of Worship

If making offerings to each petal, such as a pinch of sacred rice, the overall **Śhrī Chakra** should be at least 25cm across (A3) and ideally 40cm (A2) or more (in workshops we have used 60cm square sheets which is a convenient size) drawn on paper or wood (plywood, masonite, MDF, etc. see construction details p.73). After the **Pūjā** leave everything undisturbed for 24 hours or at least overnight.

Offerings may be made to the relevant corner/petal/triangle while taking the name given in the **Khadgamālā Stotram**. The suggested

¹In which **Lord Śhiva** explains to **Śhrī Parvati** the techniques of attaining liberation and experiencing the Ultimate Reality.

offering is **Akṣhataṣ** – rice grains mixed with turmeric and a little kum-kum – a pinch (*half a dozen grains*) being placed on the relevant area while saying the mantra - but flowers, flower petals, **poha** – ‘rice flakes’ or sweets (*a pinch of laddhu for example*) may also be used.

The names are given in the Vocative case (*‘O, Devi!’*), mostly ending in short -i or -e. A short form of the mantra may be used.

Om Śhrī Hṛidaya-devi namaḥ Or:-

Om Twameva sākṣhāt Śhrī Hṛidaya-devi namo namaḥ

At the end of each section one may add **Shri Mataji’s** name as She is our authorising power to perform such **Pūjā** (*as well as being the one we are worshipping as the incarnation of all the Deities!*).:-

Sākṣhāt Śhrī Ādi Śhakti Mātājī

Śhrī Nirmalā Devyai namo namaḥ

“....now give some rice on top. You see, what is this ritual? What does that mean? When you do like that, is making this auspicious, with this rice and turmeric. Now the turmeric is a very special thing which is very auspicious, created by Mother Earth. So mix it up with rice, rice is also a favourite of Mother, and make it auspicious with your hands. You put it there, by which you say that ‘Mother, this we give it to You’ - this Akshatas; Akshata means ‘this cannot be destroyed’.

It's a simple thing; to give something to Mother, is something not needed (*by Her*); but when you give it, by that you develop a detachment. Of course you get it back, hundred times more back, but that detachment is developed within your heart; and even if you get thousand-fold more, you are not attached to it. Then you become generous, you start giving to others; you don't enjoy it alone, you only enjoy it with others.”

15-05-82, UK

The **Khaḍga-mālā** –‘garland of swords’¹ **Stotram** describes the nine levels of the **Śhrī Chakra**, starting at the Outer Square representing the **Mūlādhāra Chakra**. The **Stotram** names the aspect of each petal of successive **Chakras** moving inwards. These are all attributes of the One Supreme Goddess whom we are worshipping and whose Ultimate Nature we desire to know.

The process of starting at the outside and working inwards is called **Praty’āhāra** –‘destruction, dissolution’. Destruction in this sense is the removal of the veils of illusion covering the Ultimate Reality. As we worship the Deities of each enclosure, moving anti-clockwise to signify removal, we are peeling back the layers of the onion, purifying and preparing ourselves to experience the Nature of the Supreme Goddess, which would be overwhelming if faced unprepared, even though it is ultimately our own innate Nature.

There is a long preamble before the actual names of the **Śhrī Chakra** start – petition, dedication, meditation, nyāsa, gurus, etc. - and the worshipper can skip straight to p.60 if wishing to keep it short. **Shri Mataji** did not mention this extra material in Her talk.

These names are identical to the names given by **Shri Mataji** on the ‘Bija Mantras’ tape (14-10-78, UK) and Her translations have been used. The only difference is that the levels are listed in the reverse order.

¹ **Śhrī Khadga-mālā** is an aspect of **Śhrī Durgā, Chandī** or **Mahākālī** (fearsome, destructive and protective) who wears a garland of swords. The sword is a symbol of enlightenment, destroying ignorance and conferring knowledge. ‘Garland of swords’ may be a poetic way of saying wielding a sword or having many swords in Her many hands.

Śhrī Devī prārthana – ‘Petition to the Goddess’

Hrīm-kār’āsana garbhit’ānala-śhikhām

Sauḥ klīm kaḷām bibhratīm

Sauvarṇ’āmbara dhāriṇīm

Vara-sudhā dhautām tri-netr’ojjvalām

Salutations to that gleaming three-eyed Goddess, seated in the letter Hrīm, containing the Peak of Fire (Kuṇḍalinī), supporter of the parts Sauḥ and Klīm, wearing golden clothes, the most excellent purifying nectar.

Vande pustaka-pāśham-aṅkuśha-dharām

Srag-bhūṣhitām-ujjvalām

Tvām Gaurīm Tripurām parāt-para-kalām

Śhrī Chakra sañchāriṇīm

Salutations to Thee, O Holder of a book, a noose and a goad, brightly adorned with a garland, very fair, the Consort of Lord Śhiva, engaged in the supremely supreme art of the Śhrī Chakra.

Dedication:

Asya Śhrī Śhuddha Śhakti mālā mahā-mantrasya

Of this garland of mantras of the Pure Power

Upasth’endriy’ādhiṣṭhāyī

Guarding the organs and senses

Varuṇ’āditya riṣhayaḥ

The Ocean God is the Composing Seer

Devī Gāyatrī chhandah

The Metre is Goddess Gayatri

Sātvika kakāra

The letter ‘Ka’ of the quality of goodness

Bhaṭṭāraka pīṭha sthita

Is in the most venerable seat

Kāmeśhwar’āṅka nilayā

Residing in the lap of Śhrī Śhiva

Mahā-kāmeśhwarī Śhrī Lalitā bhaṭṭārikā devatā

The great ruler of desire, the most excellent Śhrī Lalitā is the Presiding Deity

Āim bījaṁ, Klīm śhaktiḥ

Āim is the Seed, Klīm is the Power

Sauḥ kīlakam

Sauḥ is the Key

Mama khaḍga-siddhy'arthe sarv'ābhīṣhṭa *To gain Self-realisation*

Siddhy'arthe jape viniyogaḥ *This Khadga recitation is undertaken*

Mūla-mantreṇa ṣhaḍ-aṅga-nyāsaṁ kuryāt

The meditation with the Root Mantra on the six limbs may be performed

Dhyānam – 'Meditation'

Ārakt'ābhān tri-ṇetrām aruṇima-vasanām

To the fully Red-shining Three-eyed Red-clothed Goddess

Ratna-tāṭaṅka ramyām, hast'āmbhojais sa pāśh'āṅkuśha

Beautiful with jewelled earrings, with noose and goad In Her Lotus-hands

Madana dhanus-sāyakair visphurantīm

The wide-eyed God of Love with bow and arrows

Āpīn'ottuṅga vakṣho-ruha kalaśha-luṭhat

Whose well-formed breasts are like trickling water pots on the chest

Tāra-hār'ojjval'āṅgīm

Whose excellent body is gleaming with star-like jewels

Dhyāyed ambhoruha-sthām aruṇima-vasanām

One may meditate on the Goddess residing in a Lotus, clothed in red

Īśhwarīm Īśhwarāṇām

The Supreme Ruler of the highest gods

Worship of the Five Elements and Five Puja Offerings

Lam ity'ādi pañcha pūjām kuryāt

*One may worship the five Puja offerings starting with **Lam***

Yathā śhakti mūla-mantram japet

Reciting the Root-mantras of the respective Powers of the Goddess

Om Lam – Prithivī tattv'ātmikāyai Śhrī Lalitā Tripura Sundarī

Parā-bhaṭṭārikāyai Gandhaṁ pari-kalpayāmi - namaḥ

***Om Lam** – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Earth Principle and the Perfume (at **Mūlādhāra Chakra**)*

Om Ham – Ākāśha tattv'ātmikāyai Śhrī Lalitā Tripura Sundarī

Parā-bhaṭṭārikāyai Puṣpaṁ pari-kalpayāmi – namaḥ

***Om Ham** – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Ether Principle and the Flowers (at **Viśhuddhi Chakra**)*

Om Yam – Vāyu tattv'ātmikāyai Śhrī Lalitā Tripura Sundarī

Parā-bhaṭṭārikāyai Dhūpaṁ pari-kalpayāmi – namaḥ

***Om Yam** – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Air Principle and the Incense (at **Anāhata Chakra**)*

Om Ram – Tejas tattv'ātmikāyai Śhrī Lalitā Tripura Sundarī

Parā-bhaṭṭārikāyai Dīpaṁ pari-kalpayāmi – namaḥ

***Om Ram** – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Fire Principle and the Lamp (at **Swādhishṭhāna Chakra**)*

Om Vam – Amṛita tattv'ātmikāyai Śhrī Lalitā Tripura Sundarī

Parā-bhaṭṭārikāyai Amṛita-naivedyaṁ pari-kalpayāmi – namaḥ

***Om Vam** – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as the Immortal Principle of Nectar and the Amrut – Food
offering (at **Nābhi Chakra**)*

**Om Saṁ – Sarva-tattv’ātmikāyai Śhrī Lalitā Tripura Sundarī
Parā-bhaṭṭārikāyai Tāmbūl’ādi sarv’opa-chārān
pari-kalpayāmi – namaḥ**

*Om Sam – I make obeisance to that Most Excellent and Virtuous Goddess
Embodied as all the Principles and with all accessories starting with betel
(at Sahasrāra Chakra)*

Śhrī Devī sambodhanam (1) – ‘Salutation to the Goddess’

Om Aiṁ Hrīm Śhrīm Aiṁ Klīm Sauḥ

Om namas Tripura-sundarī

We bow to the Beauty beyond the Three Worlds

A short form of the mantra may be used –

Om Śhrī Hṛidaya-devi namaḥ Or:-

Om Twameva sākṣhāt Śhrī Hṛidaya-devi namo namaḥ

At the end of each section one may add:-

Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ

Nyās’āṅga-devatāh (6) - ‘Deities of the parts of the body’

Put attention to the part of the body while saying the mantra:

1. **Hṛidaya-devi** ‘Goddess of the Heart’
2. **Śhiro-devi** ‘Goddess of the Head’
3. **Śhikhā-devi** ‘Goddess of the Topknot’
4. **Kavacha-devi** ‘Goddess of the Breast-plate’
5. **Netra-devi** ‘Goddess of the Eyes’
6. **Astra-devi** ‘Goddess of Weapons’ (Hands)

Tithi-nityā-devatāh (16) - ‘Eternal Deities of the Lunar Days’

*The Aspects of the Sixteen Lunar Days, starting with the New Moon. These are also linked to the vowels of the **Devanāgarī** alphabet associated with **Viśhuddhi Chakra**.*

- | | | |
|-----|-------------------------|---|
| 1. | Kāmeśhwari | <i>Goddess of Love and Desire</i> |
| 2. | Bhaga-mālīni | <i>Adorned with Divine Qualities</i> |
| 3. | Nitya-klinne | <i>Ever-moist</i> |
| 4. | Bheruṇḍe | <i>Formidable</i> |
| 5. | Vahni-vāsini | <i>Clothed in Fire</i> |
| 6. | Mahā-vajreśhwari | <i>Supreme Ruler of the Thunderbolt</i> |
| 7. | Śhiva-dūti | <i>Recruiting Lord Śhiva as a messenger</i> |
| 8. | Tvarite | <i>Swift</i> |
| 9. | Kula-sundari | <i>Noble Lady of the Family</i> |
| 10. | Nitye | <i>Eternal</i> |
| 11. | Nīla-patāke | <i>Blue-bannered</i> |
| 12. | Vijaye | <i>Victorious</i> |
| 13. | Sarva-maṅgaḷe | <i>All Auspiciousness</i> |
| 14. | Jvālā-mālīni | <i>Surrounded with Flames</i> |
| 15. | Chitre | <i>Many coloured</i> |
| 16. | Mahā-nitye | <i>Great Eternal Goddess (Full Moon)</i> |

Divy'augha-guravah (7) - 'Group of Divine Gurus'

1. **Parameśhwara** *'Supreme God'*
2. **Parameśhwari** *'Supreme Goddess'*
3. **Mitreśha-mayi** *Guru Mitresha - 'Lord as Friend'*
4. **Uḍḍiśha-mayi** *Guru Uddisha – 'Prophesying'*
5. **Charyānātha-mayi** *Guru Charyanath – 'Master of good behaviour'*
6. **Lopāmudra-mayi** *Śhrī Lopamudra (wife of Sage Agastya)*
7. **Agastya-mayi** *Guru Agastya (first of the 'Seven Sages')*

Siddh'augha-guravah (4) - 'Group of Realized Gurus'

1. **Kālatā-paśha-mayi** *Bonds of Blackness*
2. **Dharm'āchārya-mayi** *Teacher of Righteousness*
3. **Mukta-keśh'īśhwara-mayi** *Lord with Free-flowing Hair*
4. **Dīpa-kalā-nātha-mayi** *Master of the Sixteen Lights*

Mānav'augha-guravah (8) - 'Group of Human Gurus'

1. **Viṣṇu-deva-mayi** *All-pervading God*
2. **Prabh'ākara-deva-mayi** *God of Sun, Moon and Fire*
3. **Tejo-deva-mayi** *God of Light*
4. **Manoja-deva-mayi** *God of Love*
5. **Kalyāṇa-deva-mayi** *God of Auspiciousness*
6. **Vāsu-deva-mayi** *Supreme Spirit*
7. **Ratna-deva-mayi** *God of Jewels*
8. **Śhrī-rām'ānanda-mayi** *Full of the Joy of Śhrī Rāma*

The Deities of the Nine Levels of the Shrī Chakra

In worshipping the **Śhrī Chakra**, a physical offering may be made to the relevant corner, petal or triangle. A pinch of **Akshatas** (rice sanctified by mixing with Kumkum and Turmeric -see p.51) is often used; but flowers, flower petals, sweets, chana, etc. are equally acceptable.

The Names of the Deities start at the lowest petal (facing the devotee) and move anti-clockwise, except for the First Enclosure (Outer Square) which goes clockwise. Moving anti-clockwise denotes the removal of the illusions created by each enclosure ('veils of illusion').

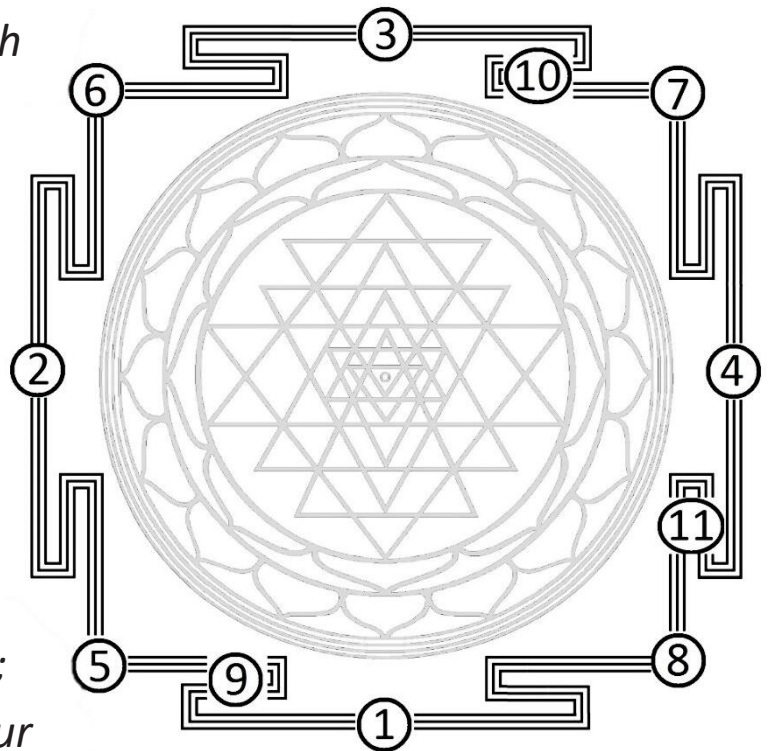
The Deities of the Bhū-pura – 'Outer Square'

The **Bhū-pura** – 'Earth place' which represents the physical body, has three lines. The outer line is white, the middle line red (bright orange-red) and the inner line is yellow (soft butter-yellow).

The sets of names – first the eleven **Siddhis** - 'mystical powers' - are offered to the lines starting at the bottom moving clockwise; first to the four gates, then the four corners; with the extra names for above and below being worshipped on the clockwise side of the gates.

The middle names are the eight protective forms of the Goddess listed in the **Devi Kavach** and the names of the inner line are the defending powers of the ten directions.

These mantras establish the security of the physical body while we are performing the Puja and going deep into spiritual states.



(1) Śhrī Chakra Pratham'āvarana Devatāh

'Deities of the First Enclosure' (Mūlādhāra Chakra)

Outer Line (White) (offerings placed outside the lines of the square)

1. **Aṇimā-siddhe** *To become like a Small Particle*
2. **Laghimā-siddhe** *To become Very Light*
3. **Garimā-siddhe** *To become Very Heavy*
4. **Mahimā-siddhe** *To have a Big Form*
5. **Īśhitva-siddhe** *To create God out of Human Being*
6. **Vaśhitva-siddhe** *The Attraction*
7. **Prākāmya-siddhe** *The Manifestation of one's Will*
8. **Bhukti-siddhe** *Enjoyment*
9. **Ichchhā-siddhe** *Fulfilment of Desire*
10. **Prāpti-siddhe** *The Attainment*
11. **Mukti-siddhe** *The Salvation*

Middle Line (Red) (offerings placed on the lines)

Delusion to be removed

1. **Brāhmi** *Śhakti of Brahmā (Right Side)* **Passionate Longing**
2. **Māheśhwari** *Śhakti of Śhiva (Left Side)* **Anger**
3. **Kaumāri** *Śhakti of Kārttikeya (Mūlādhāra)* **Avarice**
4. **Vaiṣṇavi** *Śhakti of Viṣṇu (Central Channel)* **Fascination for the World**
5. **Vārāhi** *Śhakti of Viṣṇu's Boar-form (Ascent)* **Obstinacy**
6. **Māhendri** *Śhakti of Indra (Viśhuddhi)* **Jealousy**
7. **Chāmuṇḍe** *Destroyer of Demons (Āgñyā Chakra)* **Sinful Desires**
8. **Mahālakṣhmi** *Power of Evolution (Sahasrāra)* **Inspiration to Merit**

Inner Line (Yellow) (Offerings placed inside the lines) **Direction** **Protecting Deity**

1.	Sarva-saṅkṣhobhiṇi	<i>Agitating Everyone</i>	<i>East</i>	Indra
2.	Sarva-vidrāviṇi	<i>Defeating Everything</i>	<i>South</i>	Yama
3.	Sarv'ākarṣhiṇi	<i>Attracting Everyone</i>	<i>West</i>	Varuna
4.	Sarva-vaśhaṅ-kari	<i>Subjugating All</i>	<i>North</i>	Kubera
5.	Sarv'onmādini	<i>Exciting Everyone</i>	<i>S-East</i>	Agni
6.	Sarva-mah'āṅkuśhe	<i>Controlling¹, Driving All</i>	<i>S-West</i>	Nirṛti²
7.	Sarva-khechari	<i>Moving in all the Sky</i>	<i>N-West</i>	Vayu
8.	Sarva-bīje	<i>The Seed of All</i>	<i>N-East</i>	Īśhāna (Śhiva)
9.	Sarva-yone³	<i>The Origin of Everything</i>	<i>Below</i>	Brahmā
10.	Sarva-tri-khaṇḍe	<i>In all Three Dimensions</i>	<i>Above</i>	Viṣṇu

Mantras to the ruling aspect of the Chakra:-

Trai-lokya-mohana Chakra Swāminī *Ruler of the Chakra*
which causes delusion to the Three Worlds

Prakaṭa Yogini *Having clearly visible powers*

¹ “Aṅkushâ is the weapon used by the elephant driver; so how he controls the elephant is the same way She controls all of you”.

² **Nirṛti** is the Goddess of pain and poverty.

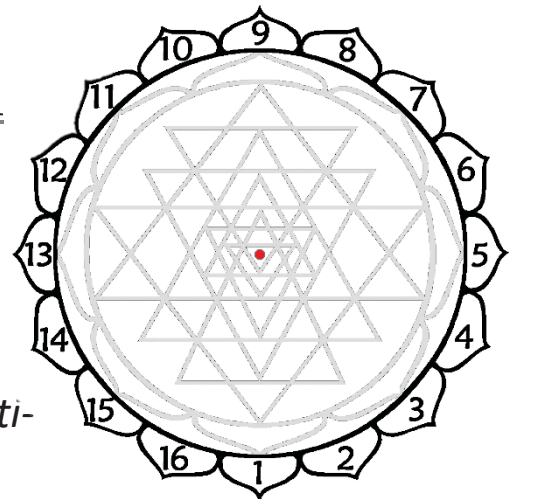
³ “Yoni is the ellipse which is the power of the Mother”

(2) Śhrī Chakra Dvitiy'āvarana Devatāh

‘Deities of the Second Enclosure’

Sixteen-petalled Lotus. (Nābhi Chakra)

Offerings to the sixteen petals as the sixteen forms of attraction (causing delusion) going anti-clockwise from the closest petal:



1. Kām'ākarṣhiṇi	<i>Attraction of Body (Physical Desire)</i>
2. Buddhy'ākarṣhiṇi	<i>Attraction through Brain (intellect)</i>
3. Ahaṅkāra'ākarṣhiṇi	<i>Attraction by Ego</i>
4. Śhabd'ākarṣhiṇi	<i>Attraction by Words</i>
5. Sparśh'ākarṣhiṇi	<i>Attraction by Touch</i>
6. Rūp'ākarṣhiṇi	<i>Attraction by Beauty</i>
7. Ras'ākarṣhiṇi	<i>Attraction by Aesthetics</i>
8. Gandh'ākarṣhiṇi	<i>Attraction by Fragrance</i>
9. Chitt'ākarṣhiṇi	<i>Attraction by Attention</i>
10. Dhairya'ākarṣhiṇi	<i>Attraction by Courage</i>
11. Smṛity'ākarṣhiṇi	<i>Attraction by Memory</i>
12. Nām'ākarṣhiṇi	<i>Attraction by Name</i>
13. Bīj'ākarṣhiṇi	<i>Attraction through the Seed</i>
14. Ātm'ākarṣhiṇi	<i>Attraction by Spirit</i>
15. Amṛit'ākarṣhiṇi	<i>Attraction by Eternity</i>
16. Śharīr'ākarṣhiṇi	<i>Attraction by all of the Body</i>

Mantras to the Ruling Aspect of the Chakra:

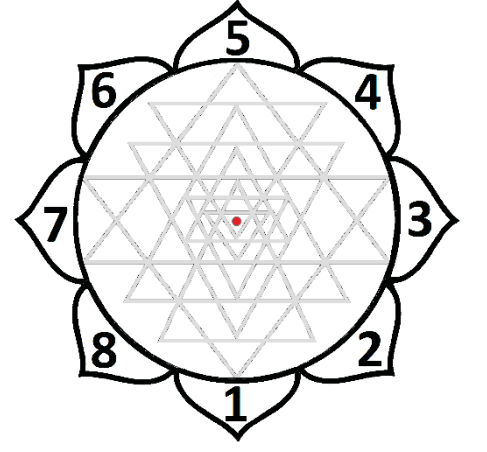
Sarv'āśhā pari-pūraka Chakra Swāminī *Ruler of the Chakra*
which fulfils all hopes and wishes
Gupta Yogini *Of hidden powers*

Sarv'āśhā-pari-pūraka –‘fulfilling all hopes’ may be taken as the **Nābhi Chakra** whose name **Maṇipūra** means ‘Place of the Gem’ - perhaps the **Chinta-maṇi** Gem which fulfils all desires. The **Yogini** –‘powers’ are **Gupta** – ‘hidden’ as they are more in the mind and less externalised.

(3) Śhrī Chakra Tritīy'āvarana Devatāh

'Deities of the Third Enclosure'

Eight-petalled Lotus. (Swādhiṣṭhāna Chakra)



Offerings to the 8 petals:

1.	Anaṅga-kusume	<i>Blossom of the God of Love</i>	<i>Speech, expression</i>
2.	Anaṅga-mekhale	<i>Girdle of the God of Love</i>	<i>Apprehension</i>
3.	Anaṅga-madane	<i>Intoxication of Love</i>	<i>Locomotion</i>
4.	Anaṅga-madanāture	<i>Love-sickness</i>	<i>Body urges, excretion</i>
5.	Anaṅga-rekhe	<i>Appearances of the God of Love</i>	<i>Pleasures</i>
6.	Anaṅga-vegini	<i>Speed of the God of Love</i>	<i>Reaction, rejection</i>
7.	Anaṅg'āṅkuśhe	<i>Driving Stick of the God of Love</i>	<i>Attention</i>
8.	Anaṅga-mālīni	<i>Garlanded by the God of Love</i>	<i>Detachment</i>

Sarva Saṅkṣhobhaṇa Chakra Swāminī

Ruler of the Chakra agitating all

Gupta-tara Yogini

Possessing more secret powers

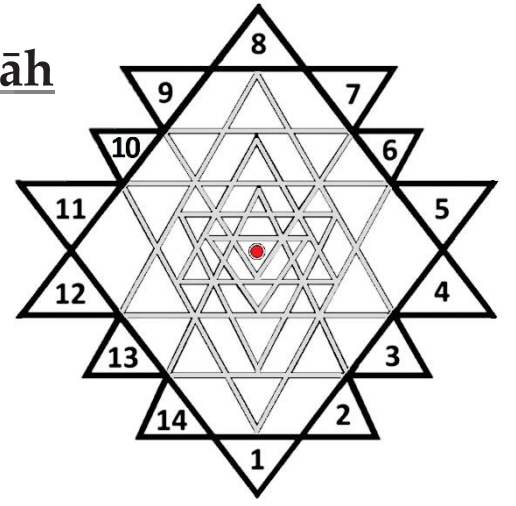
Anaṅga -'Incorporeal', is **Śhrī Kāma-deva** -'The God of Love', also known as **Madana** -'Intoxicating' (and agitating!). They are the ways in which our mind is affected and deluded by physical attraction and other urges and appetites associated with the Physical Body.

This completes the first of the three sections, the **Sṛiṣṭi** -'creation' portion, representing the physical body and the attractions, delusions and misidentifications that come with it.

(4) Śhrī Chakra Chaturth'āvarana Devatāh

'Deities of the Fourth Enclosure'

Fourteen-spoked Chakra (Heart Chakra)



Offerings to the 14 triangles:

1. **Sarva-saṅkṣhobhiṇi** *Burning off Everything*

Nāḍī: Alambhuṣhā *Starting at: Anus*

- | | | | |
|---------------------------------------|--------------------------------------|--------------------|----------|
| 2. Sarva-vidrāvini | <i>Putting All to Flight</i> | Kuhū | Genitals |
| 3. Sarv'ākarṣhiṇi | <i>Attracting All</i> | Viśhvodarā | Navel |
| 4. Sarva-hlāadini | <i>The Giver of Joy</i> | Varuni | Heart |
| 5. Sarva-sammohini | <i>Enticing the Whole World</i> | Hasti-jivhā | L. Leg |
| 6. Sarva-stambhini | <i>Making Everybody Alerted</i> | Yaśhovatī | R. Leg |
| 7. Sarva-jṛimbhiṇi | <i>Causing Everything to Blossom</i> | Payasvinī | R. ear |
| 8. Sarva-vaśhaṅ-kari | <i>The Controller of All</i> | Gāndhārī | L. Eye |
| 9. Sarva-rañjani | <i>Entertaining All</i> | Pūṣhā | R. Eye |
| 10. Sarv'onmāadini | <i>Giving all the Special Joy</i> | Śhaṅkhinī | L. Ear |
| 11. Sarv'ārtha-sādhike | <i>Giving the Meaning to All</i> | Saraswatī | Tongue |
| 12. Sarva-sampatti-pūriṇi | <i>Giving All the Wealth</i> | Īḍā | M'dhara |
| 13. Sarva-mantra-mayi | <i>Existing in All the Mantras</i> | Piṅgalā | M'dhara |
| 14. Sarva-dvandva-kṣhayaṅ-kari | <i>Destroying Duality</i> | Suṣhumnā | M'dhara |

Sarva-saubhāgya-dāyaka Chakra Swāminī

Ruler of the Chakra which grants all well-being

Sampradāya Yogini

Possessing Traditional Powers

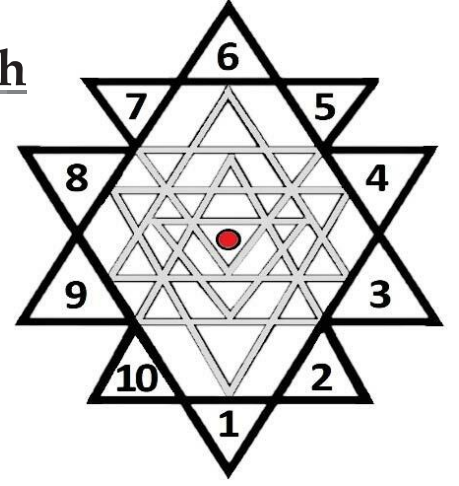
The fourteen points are the fourteen main **Nāḍīs** –'channels' of the Subtle System listed above. **Gandhari** and **Hasta-jihva** support the **Īḍā Nāḍī** (Left Side). **Pūṣhā** and **Yashovati** (Yashasvini) support **Piṅgalā Nāḍī** (Right Side).

(5) Śhrī Chakra Pañcham'āvarana Devatāh

'Deities of the Fifth Enclosure'.

Outer Ten-spoked Chakra

(Viśhuddhi Chakra (outer 8 petals))



Offerings to the 10 triangles:

- | | |
|-----------------------------------|--|
| 1. Sarva-siddhi-prade | <i>Giving all the Powers</i> |
| 2. Sarva-sampat-prade | <i>Giving all Success and Wealth</i> |
| 3. Sarva-priyañ-kari | <i>Creating All Love and Affection</i> |
| 4. Sarva-maṅgaḷa-kāriṇi | <i>Giving all that is Auspicious</i> |
| 5. Sarva-kāma-prade | <i>Giving all our Desires</i> |
| 6. Sarva-duḥkha-vimochani | <i>Destroying all our Fate</i> |
| 7. Sarva-mṛityu-praśhamani | <i>Pacifying Death</i> |
| 8. Sarva-vighna-nivāriṇi | <i>Removing All Hurdles</i> |
| 9. Sarv'āṅga-sundari | <i>Making every side of Life Happy</i> |
| 10. Sarva-saubhāgya-dāyini | <i>The Giver of All Good Fortune</i> |

Sarv'ārtha-sādhaka Chakra Swāminī

Ruler of the Chakra which fulfils all purposes

Kul'ottirṇa Yogini

Powers transcending the lower Chakras

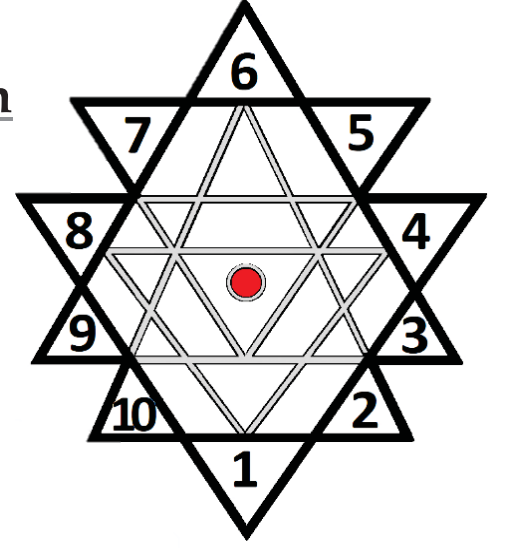
The Deities of this level bestow blessings which liberate the devotee to pursue his spiritual goal.

(6) Śhrī Chakra Shasht'āvarana Devatāh

'Deities of the Sixth Enclosure'

Inner Ten-spoked Chakra

(Viśhuddhi (Inner 8 petals) / Haṁsa Chakra)



Offerings to the 10 triangles:

- | | |
|------------------------------------|---|
| 1. Sarva-gñye | <i>All-knowing</i> |
| 2. Sarva-śhakte | <i>All-powerful</i> |
| 3. Sarv'aiśhwarya-pradāyini | <i>The Giver of All Bounty</i> |
| 4. Sarva-gñyāna-mayi | <i>The Knower of All Knowledge</i> |
| 5. Sarva-vyādhi-vināśhini | <i>The Destroyer of All Illusions</i> |
| 6. Sarv'ādhāra-swarūpe | <i>The Support of All Forms</i> |
| 7. Sarva-pāpa-hare | <i>The Destroyer of All the Bhoots</i> |
| 8. Sarv'ānanda-mayi | <i>Making Everyone Joyous</i> |
| 9. Sarva-rakṣhā-swarūpiṇi | <i>Protecting All</i> |
| 10. Sarv'epsita-phala-prade | <i>The Giver of all the Fruits, Rewards</i> |

Sarva rakṣhā-kara Chakra Swāminī

Ruler of the Chakra which protects all

Nigarbha Yogini

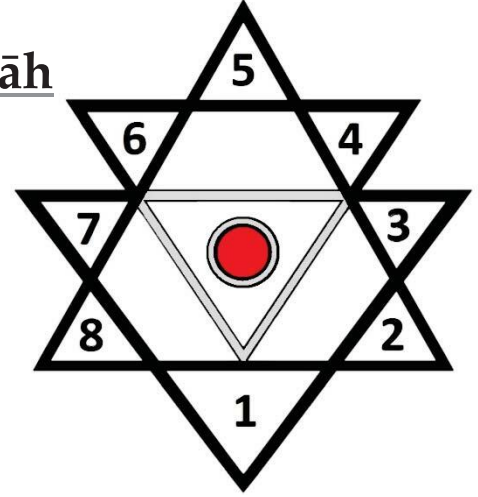
With Powers deep inside

*This is the third and last of the middle three levels forming the **Sthiti** – 'Sustenance' Portion. Being fully protected and having all good things we need, we are now able to let go of this physical and subtle worlds and their illusions and enter the Kingdom of Heaven.*

(7) Śhrī Chakra Saptam'āvarana Devatāh

'Deities of the Seventh Enclosure'

Eight-spoked Chakra (Āgñyā Chakra)



Offerings to the 8 triangles:

- | | |
|-----------------------|------------------------------------|
| 1. Vaśhini | <i>Attracting</i> |
| 2. Kāmeśhwari | <i>Enticing</i> |
| 3. Modini | <i>Making Happy</i> |
| 4. Vimale | <i>Making Clean</i> |
| 5. Aruṇe | <i>Giving Colour in the Face</i> |
| 6. Jayini | <i>Giving a Feeling of Victory</i> |
| 7. Sarveśhwari | <i>Connecting to Everyone</i> |
| 8. Kaulīni | <i>Giving the Fruits</i> |

Sarva-roga-hara Chakra Swāminī

Ruling the Chakra which removes all disease

Rahasya Yogini *Having secret magical powers*

The **Rudra Granthi** is positioned between **Āgñyā Chakra** and **Sahasrāra**¹ and separates the lower levels from the **Swar** -'Heavenly Realm'. As the gateway to Heaven, **Āgñyā Chakra** is in both realms – in the Atmospheric Realm as the seat of Ego and Superego, but the brain is also the **Sahasrāra**, where we experience the first level of bliss, **Nirvichāra Samādhi** – 'Thoughtless Awareness' when the **Kuṇḍalinī** passes through **Āgñyā**.

¹ This is the location given in the **LSN** (a good authority) although other writers diverge. **Shri Mataji** has mentioned at least three possible positions in Her talks!

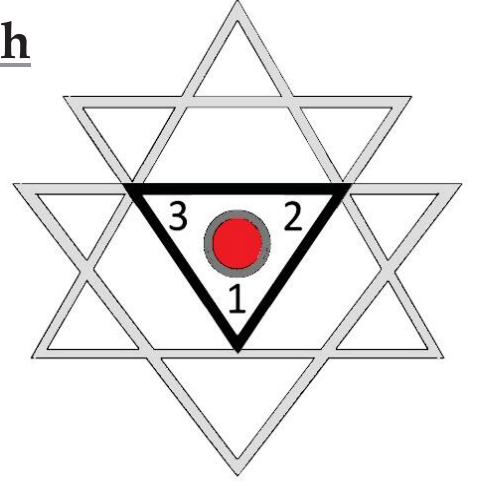
(8) Śhrī Chakra Ashtam'āvarana Devatāh

'Deities of the Eighth Enclosure'

Inner Triangle. (*Sahasrāra* - inside the head)

Four attributes of the Goddess (Ādi Śhakti):

Bāṇini	<i>Having five Flower-arrows</i>
Chāpini	<i>Wielding a Sugar-cane Bow</i>
Pāśhini	<i>Holding a Noose</i>
Aṅkuśhini	<i>Brandishing a Goad</i>



Offerings to the three points of the triangle:

1. **Mahā-kāmeśhwari** *Supreme Goddess of Love (Left Side Power)*
2. **Mahā-vajreśhwari** *Supreme Goddess of the Thunderbolt (Right Side)*
3. **Mahā-bhaga-mālīni** *Supremely adorned with Divine Qualities (Centre)*

Sarva-siddhi-prada Chakra Swāminī

Ruling the Centre which grants all fulfilment

Ati-rahasya Yogini *Possessing Extremely Secret Powers*

(9) Śhrī Chakra Navam'āvarana Devatāh

'Deity of the Ninth enclosure' (Sahasrāra - above the Head)

*Offering to the **Bindu** –'dot':*

Śhrī śhrī mahā-bhaṭṭārike

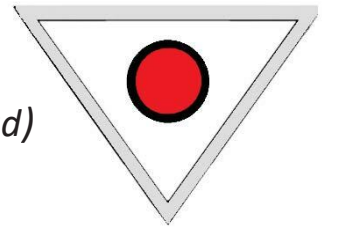
The Glorious, Holy and Very Venerable Goddess

Sarv'ānanda-maya Chakra Swāminī

Ruler of the Chakra which is entirely composed of bliss

Parāpara-rahasya Yogini *Knowing the Mysteries*

of both the Immanent and Transcendent Divine



Nava-chakreśhwarī nāmāni

‘Names of the Ruler of the Nine Chakras’. Offerings¹ to each of the Chakras.

1.	Tripure	<i>‘The Three Worlds’</i>	<i>Outer Square</i>
2.	Tripureśhi	<i>‘Mistress of the Three Worlds’</i>	<i>16-petalled Lotus</i>
3.	Tripura-sundari	<i>‘Beauty of the Three Worlds’</i>	<i>8-petalled Lotus</i>
4.	Tripura-vāsini	<i>‘Abiding in the Three Worlds’</i>	<i>14-spoked Chakra</i>
5.	Tripurā-śhrīḥ	<i>‘Splendour of the Three Worlds’</i>	<i>Outer 10-Chakra</i>
6.	Tripura-mālīni	<i>‘Garlanded with the Three Worlds’</i>	<i>Inner 10-Chakra</i>
7.	Tripura-siddhe	<i>‘Fulfilment of the Three Worlds’</i>	<i>8-spoked Chakra</i>
8.	Tripur’āmbā	<i>‘Mother of the Three Worlds’</i>	<i>Inner Triangle</i>
9.	Mahā-tripura-sundari	<i>‘Beauty beyond the Three Worlds’</i>	<i>Bindu</i>

¹ A flower could be placed on the relevant level while saying the mantra.

Śhrī-devī viśheshanāni – namas-kāra nav’āksharīcha

Characteristics of the Goddess – Salutations to the Nine-Syllabled Mantra

1.	Mahā-maheśhwari	<i>Supreme Ruler</i>	Āim
2.	Mahā-mahā-rājñi	<i>Supreme Empress</i>	Hrīm
3.	Mahā-mahā-śhakte	<i>Supreme Power</i>	Klīm
4.	Mahā-mahā-gupte	<i>Supreme Protector</i>	Chā
5.	Mahā-mahā-gñyapte	<i>Supreme Instructor</i>	mun
6.	Mahā-mah’ānande	<i>Supreme Bliss</i>	ḍā
7.	Mahā-mahā-skandhe	<i>Supreme Collector</i>	yai
8.	Mahā-mah’āśhaye	<i>Supreme Refuge</i>	vich
9.	Mahā-mahā-śhrī-chakra nagara sām-rājñi		che

Supreme Empress of the City of the Śhrī Chakra

Namaste namaste namaste namaḥ *Salutations to You again and again!*

Phala-śhrutih - 'Listening to the Results'

Eṣhā vidyā mahā-siddhi-dāyinī smṛiti-mātrataḥ

Agni vāta mahā-kṣhobhe rājā-rāṣṭrasya viplave

*Only by remembering this praise giving great powers and knowledge
Are great disturbances of fire and wind, revolts against kings of nations,*

Luṇṭhane taskara-bhaye saṅgrāme salila-plave

Samudra-yāna vikṣhobhe bhūta-pret'ādike bhaye

*Robbing, fear of thieves, warfare, floods flooding,
Shipwrecks, fear of spirits and ghosts,*

Apa-smāra jvara-vyādhi-mṛityu-kṣhām'ādi-je bhaye

Śhākinī pūtanā yakṣha rakṣhaḥ-kūṣhmāṇḍa-je bhaye

*The fear of loss of memory, fever, disease, death, infirmity, etc.,
The fear of demonesses, demons, sorcerers, rakshasas and flesh-eaters,*

Mitra-bhede graham-bhaye vyasaneṣhv'ābhi-chārike

Anyeṣhv'api cha doṣheṣhu mālā-mantram smaren-naraḥ

*The fear of planets splitting friendships, calamity springing up, enchantment,
Strange people, accusations, are averted by remembering this sacred text.*

Tādṛiṣhaṁ khaḍgam āpnoti yena hasta-sthitena vai

Aṣṭ'ādaśha mahā-dvīpa samrāḍ bhoktā bhaviṣhyati

*Whoever performs this Khadga-mala gets everything in his hands;
Becomes the enjoyer of lordship over the eighteen continents of the world.*

Sarv'opa-drava nir-muktas sākṣhāt Śhiva-mayo bhavet

Āpatkāle nitya-pūjām vistārāt-kartum ārabhet

*Freed from all disasters, he becomes indeed filled with the Divine Nature,
To move away from hard times let him undertake this as daily worship.*

Eka-vāraṁ japa-dhyānam sarva pūjā-phalaṁ labhet

Nav'āvaraṇa-devīnāṁ Lalitā yā mah'aujanaḥ

*Reciting and meditating once, he gets all the rewards of the worship,
Goddess Lalita grants the great vitality of the deities of the nine levels.*

Ekatra gaṇanā-rūpo veda-ved'āṅga-gocharaḥ

Sarv'āgama-rahasy'ārthaḥ smaraṇāt pāpa-nāśhinī

*At once he becomes the abode of the Vedas and sacred knowledge of the
secret meanings of all the scriptures by remembering the Destroyer of sins.*

Lalitā yā maheśhānyā mālā vidyā mahīyasi

Nara-vaśhyaṁ nar'endrāṇāṁ-vaśhyaṁ nārī-vaśhaṅ-karam

*That Great Lady Lalita bestows an adornment of most powerful knowledge
Subjugating men and kings of men and controlling women.*

Aṇim'ādi guṇ'aiśhwaryaṁ rañjanaṁ pāpa-bhañjanam

Tat tad-āvaraṇa-sthāyi devatā vṛinda-mantrakam

*Powers like Anima, dominion over the three moods, delighting, destroying sins
Are got by reciting the string of mantras of the deities of those enclosures.*

Mālā mantraṁ paraṁ guhyaṁ paraṁ dhāma prakīrtitam

Śhakti-mālā pañchadhā-syāt Śhiva-mālā cha tādrīśhī

*This very secret garland of mantras is proclaimed the supreme abode,
Whoever recites this is garlanded with five-fold power and auspiciousness.*

Tasmād gopya-tarād-gopyaṁ rahasyaṁ bhukti-mukti-dam

This praise granting enjoyment and liberation is to be kept very secret.

Iti Śhrī Vāmakeśhwara-tantre Umā Maheśhwara saṁ-vāde

Devī Khadga-mālā Stotra-ratnaṁ samāptam

*Here ends the conversation between Śhiva and Pārvatī in the Vāmakeśhwara
Tantra known as the Khadga-mālā – 'garland of swords' jewel of a praise.*

Sākṣhāt Śhrī Ādi Śhakti Mātājī Śhrī Nirmalā Devyai namo namaḥ

Chapter 10. Constructing the Śhrī Chakra

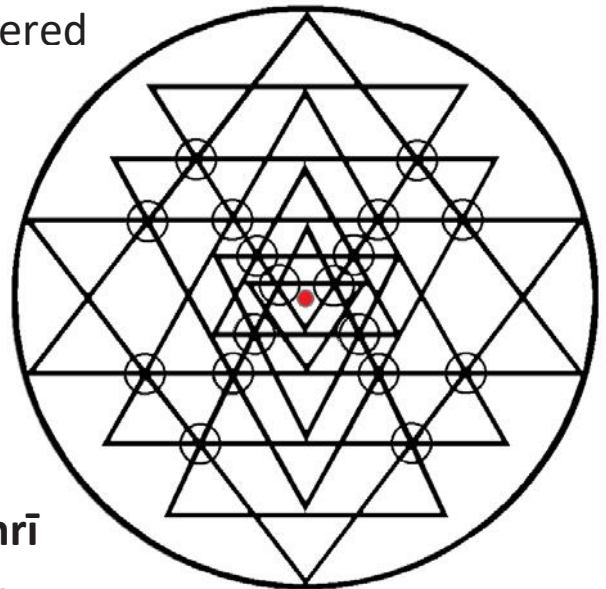
If drawing a **Śhrī Chakra** larger than A4 it will be useful to have an 18" (45cm) ruler and a large and sturdy compass (*a large set-square can also save time*). Soft pencils (2B) are good as the pencil lines need to be rubbed out at the end and not leave marks.

Normally the inner design is drawn first, then the lotuses and the outer square. The traditional method starts by positioning the horizontal lines forming the bases of the nine triangles by measurement. There are also ways of doing this without measurement (*using only a compass and a straightedge*) described on p.82.

See p.86 for possible criteria to be considered when constructing a **Śhrī Chakra**.

Technically....

There are eighteen **Marmans** –‘points where three lines Intersect’ (circled) making six-pointed stars. Assuming that these points should be precise, the possible ways of constructing the **Śhrī Chakra** are limited. A close scrutiny of the many



Śhrī Chakras available often reveals inaccuracies at these crossings.

Another limitation is that, assuming the **Bindu** is at the centre of the circle (*representing the Supreme Devi at the centre of the Universe*), this should come at or slightly above the centroid of the central triangle.

A technique for drawing the **Śhrī Chakra**, ascribed to **Kaivalyāśhrama** (Varanasi, c.1700), is given in the Theosophical Society's **Saundarya Laharī** (*the actual extract is on p.78*) and is the basis of the following method which has been adjusted by the author after some research and experimentation.

It is suggested to sketch the design lightly in pencil at first, as some adjustment may be necessary, and ink it in afterwards.

Choosing the size

Choose an inner circle diameter which can be conveniently divided into forty-eight units (*eg. 144 mm $\rightarrow$ 1 unit = 3 mm; or 6" $\rightarrow$ 1 unit = $\frac{1}{8}$ "*). The overall design including the outer square is about twice the diameter of the inner circle, so a design with a 96mm inner circle will fit on an A4 sheet; 144mm fits on an A3, etc..

The Method

Lightly pencil in a vertical line, mark the centre point O (*the location of the Bindu*) and draw the circle.

Fig.1: Mark off horizontal lines at 6, 6, 5, 3 and 2½ units down from the top; and 6, 6, 6, and 3 units up from the bottom. Number these Lines L1-L9 from the top; they are the bases of the nine triangles (*four pointing up and five down*) which will be named after the line that forms their base.

Fig.2: Draw lines L3 and L7 (*third lines from the top and bottom*) full width, so that they meet the circle. Connect those points to the bottom and top mid-points of the circle. These are the only six points which touch the circle. This creates the two largest triangles ($\Delta 3$ and $\Delta 7$), whose sides intersect each other's bases.

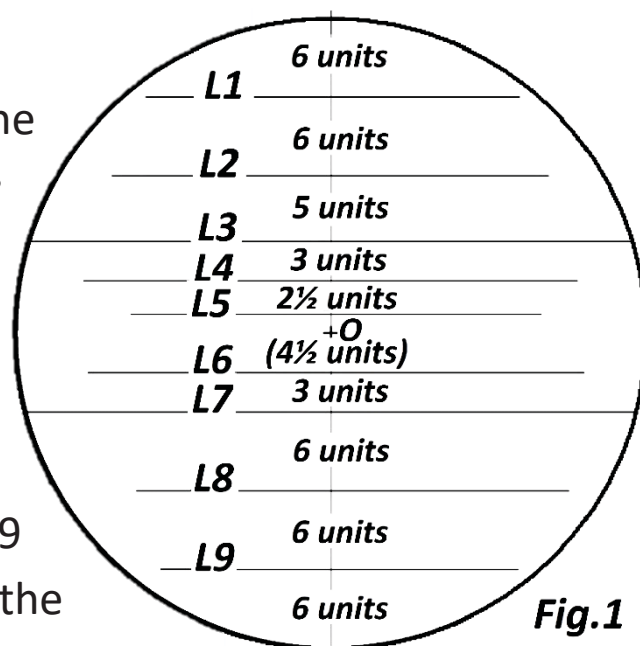


Fig.1

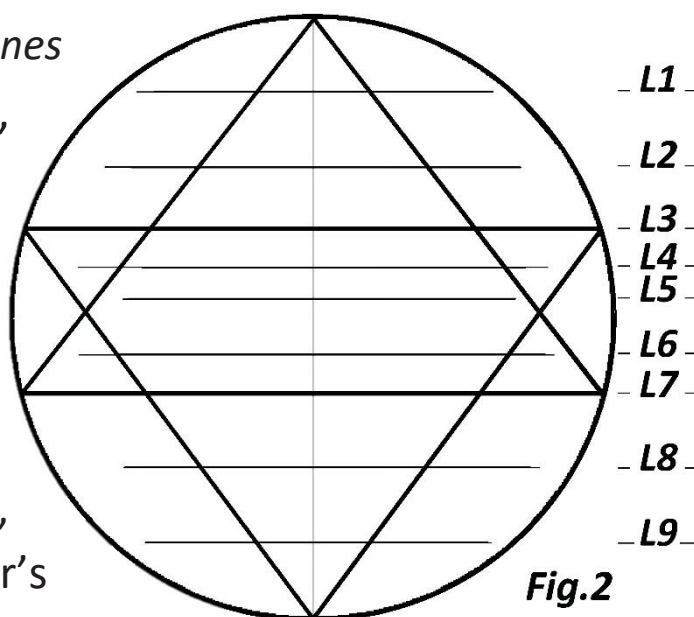


Fig.2

Fig.3: From the midpoint of L1 draw lines through the inter-sections of $\Delta 3$ and L7 until they meet L8. Similarly the midpoint of L9 is connected through the intersections on L3 up to L2. This creates two new pairs of intersections on L3 and L7.

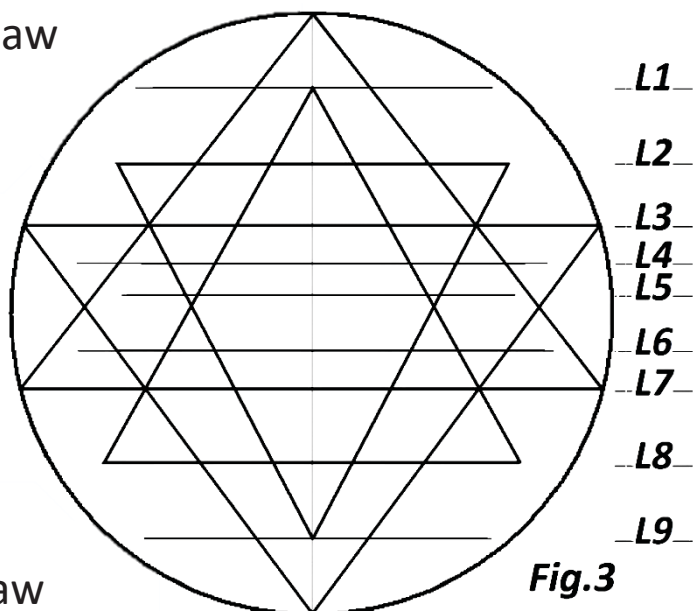
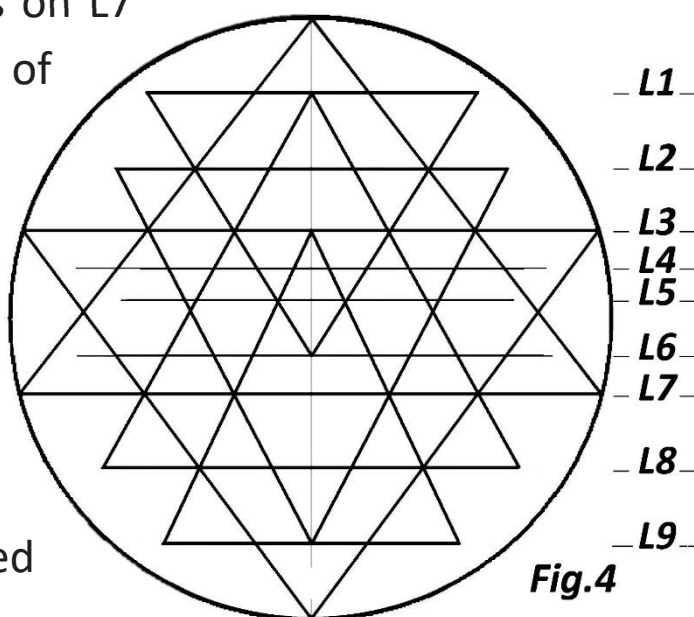


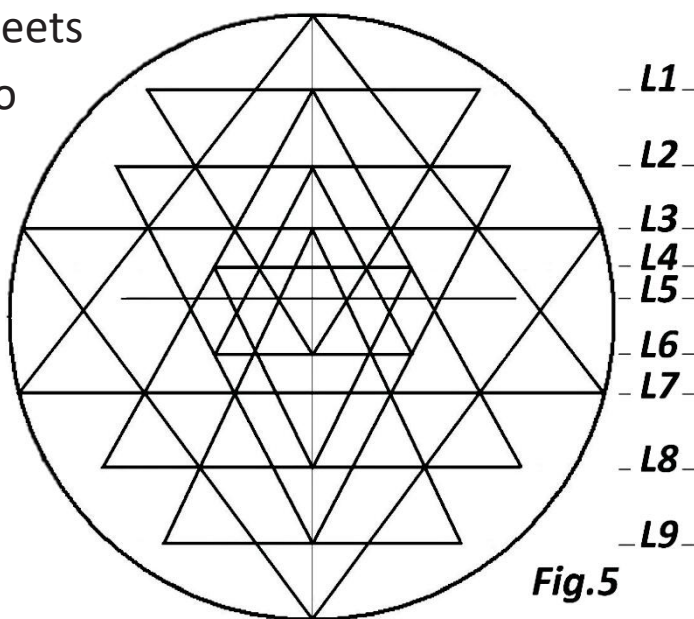
Fig.4: From the midpoint of L3 draw lines through the new intersections on L7 as far as L9; and from the midpoint of L6 (not 7!) through the intersections on L3 and L2 as far as L1. This creates two intersections where $\Delta 1$ and $\Delta 7$ cross each other, and two more where $\Delta 3$ and $\Delta 9$ cross.



L2 and L8 should pass through these new intersections but may need adjusting to fit exactly.

Fig.5: Draw in L6 only as far as it meets $\Delta 2$, and connect the end-points to the midpoint of L2.

Draw in L4 through the intersections of $\Delta 1$ and $\Delta 6$, (this may not be exactly where it is pencilled in, but should always be horizontal) out to $\Delta 8$, and connect these points to the midpoint of L8.



The question is: Do these two diagonals pass through the intersections of $\Delta 9$ with L6? These are the last two **Marmans**, and the only ones which have to actually fall right. If they do not meet, you need to adjust

the positions of L4 and L6 a bit and maybe some of the other lines.

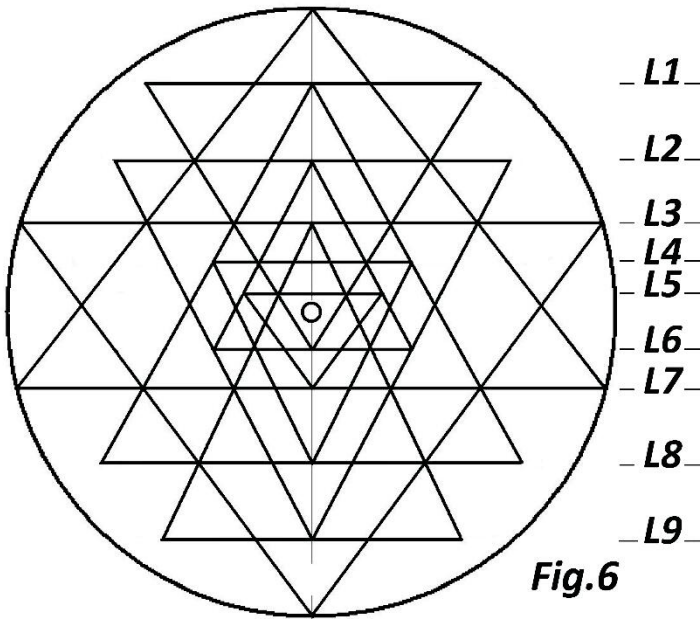


Fig.6

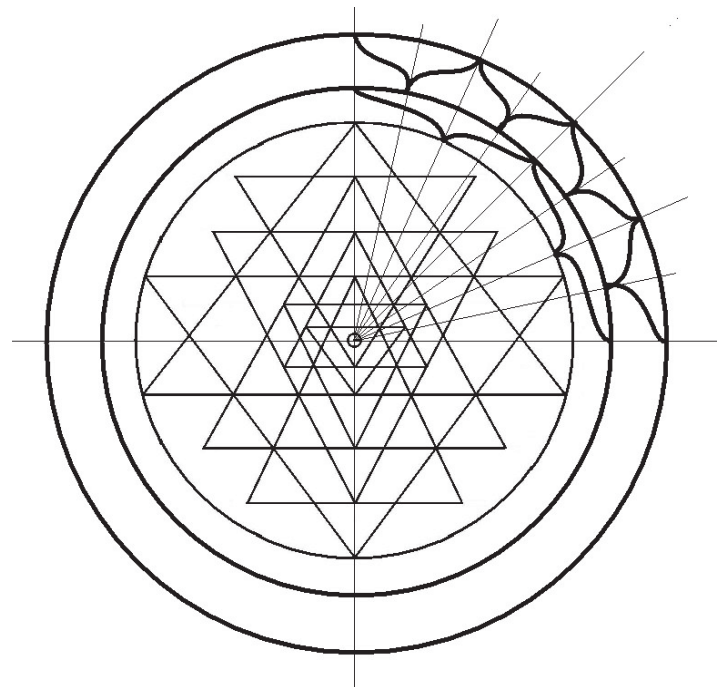
Fig.6: Draw in L5, through the intersections of $\Delta 1$ and $\Delta 9$ until it meets $\Delta 6$. This may not be exactly as marked but should be $1\frac{1}{2}$ to 2 units above the centre of the circle. Connect the end points of this line (L5) to the midpoint of L7.

Draw the **Bindu** as a circle of about 2 units diameter around the centre point.

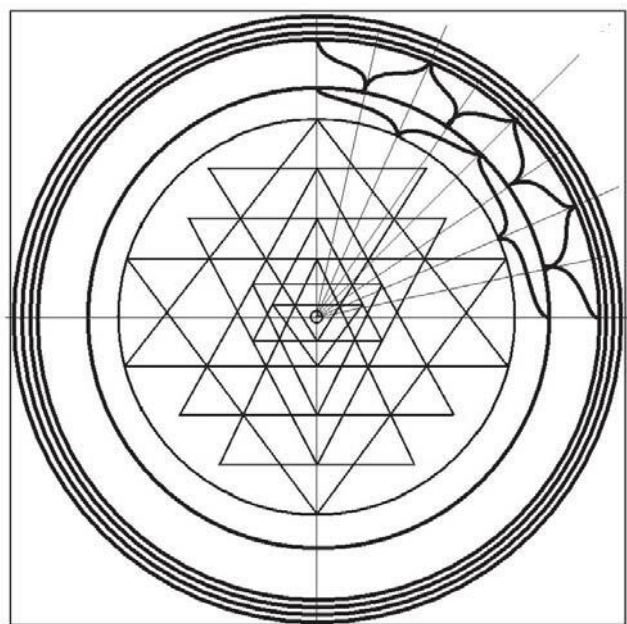
This completes the central design, which, after any slight adjustments to make the meeting of the lines more precise, may be inked in and the pencil lines erased, although the vertical line will still be useful in drawing the rest of the design.

8- and 16- petalled Lotus

Circles are drawn a further 4 and 6 units outside the central design to accommodate the 8 and 16-petalled lotuses. The radii of these circles are therefore 28 and 34 units.



To map out the lotuses divide the circle into 32 by continuously halving between the points on the circle (*either by measurement or with intersecting compass arcs*) or using a protractor (45° , $22\frac{1}{2}^\circ$, $11\frac{1}{4}^\circ$). Draw the lotus shapes by hand or cut the shape out of card as a stencil.



the lotus shapes by hand or cut the shape out of card as a stencil.

Three girdles

The Three Girdles are created by a further three circles outside the 16-petalled lotus, spaced about one unit apart. Their radii will be 35, 36 and 37 units.

Bhū-pura (*square box*)

The box is made up of three lines about one unit apart. The inner line of the box just fits outside the three rings (*but does not touch them*). The openings in the box vary but are usually about a third of the length of the side. The 'crenellations' (*bits sticking out of the side of the box*) are drawn as required and do not have any defined dimensions. Some versions simply have an opening

(*as in the frontispiece*). The box as shown here adds about 10 units on each side making the overall design 95 units wide which is just less than double the inner circle diameter of 48 units.

When it is satisfactory, go over it in ink and rub out the pencil lines.

Kaivalyāśhrama's Method

Extract from the Theosophical Society's **Saundarya Laharī** (reprinted since 1937):-

‘Describe a circle, with a vertical line as its diameter. Divide the diameter into forty-eight equal parts and mark off the sixth, twelfth, seventeenth, twentieth, twenty-third, twenty-seventh, thirtieth, thirty-sixth, and forty-second divisions from the top (*or sixth, twelfth and eighteenth up from the bottom*). Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly.

Rub off $1/16^{\text{th}}$ part¹ of No.1, $5/48^{\text{ths}}$ of No.2, $1/3^{\text{rd}}$ of No.4, $3/8^{\text{ths}}$ of No.5, $1/3^{\text{rd}}$ of No.6, $1/12^{\text{th}}$ of No.8, and $1/16^{\text{th}}$ of No.9, at both ends of each.

Draw triangles with lines Nos.1, 2, 4, 5, 6, 8 and 9 as bases and the mid-points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes.

Draw the two triangles with Nos. 3 and 7 as their bases and the lower and upper extremities of the diameter as apexes respectively.

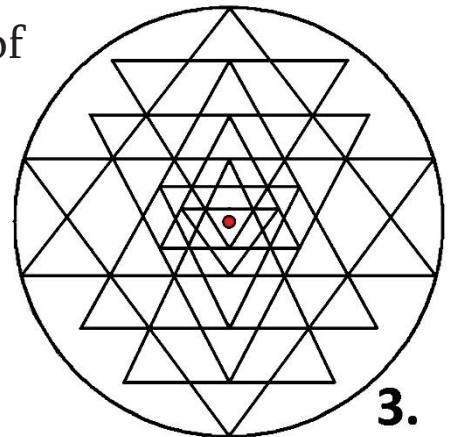
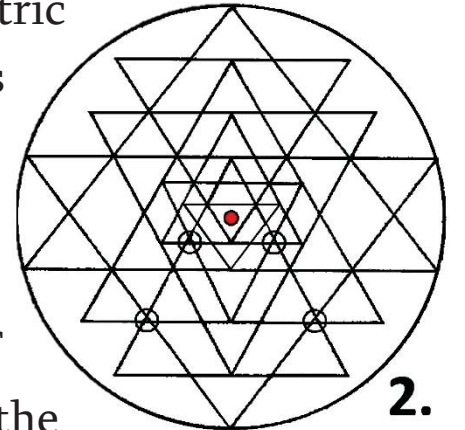
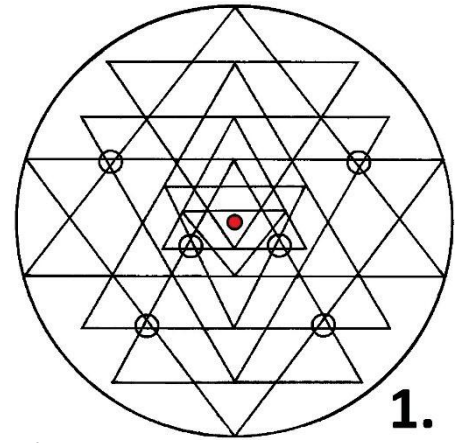
In the construction of the Śhrī Chakra adopted by some worshippers, $1/12^{\text{th}}$ of the chord No. 2 is rubbed off on either side instead of $5/48^{\text{ths}}$ as given by Kaivalyāśhrama. Further, adopting $1/48^{\text{th}}$ of the vertical diameter of the inmost circle as the unit, the positions of the several terms of the Śhrī Chakra are also fixed as under: the height of

¹ **Author's note:** When it says ‘rub off $1/16^{\text{th}}$ part’, it works better if $1/16^{\text{th}}$ of the diameter of the circle is marked off, not $1/16^{\text{th}}$ of the length of the line as the book seems to imply, for all the lines. This gives a reasonably accurate layout which, with a little nudging, comes out quite well, except that Chord No. 5 is better placed at $22\frac{1}{2}$ units down from the top instead of 23. This makes the **Marmans** more precise and the **Bindu** more centred in the inner triangle.

the entire Śhrī Chakra is ninety-six units, of which forty-eight are taken up by the inmost circle, leaving twenty-four units at the top and twenty-four at the bottom.

The eight-petalled and sixteen-petalled lotuses will touch the circles cutting the vertical diameter produced both ways, at the eleventh and twentieth unit-distances from the upper and lower extremities of the diameter.

Of the four remaining units, the three concentric circles lying beyond the sixteen-petalled lotus will take up one unit. The three units yet remaining will mark the extremities of the three quadrangles forming the outermost boundary of the Śhrī Chakra. By marking off forty-three units from either extremity of the outermost quadrangle, the intervening space of ten units should be rubbed off on the four sides of the three quadrangles forming the Bhugriha. This will give the four gateways of the Chakra.'



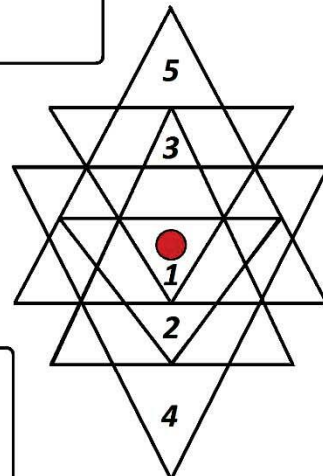
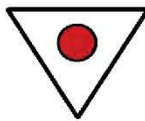
1. **Kaivalyāśhrama's** method, removing fractions of the 'length of the line'. The **marmans** on line 3, 6 and 8 (*circled*) are producing visible triangles instead of six-pointed stars.
2. **Kaivalyāśhrama's** method, removing fractions of 'the diameter of the circle'. The **marmans** on lines 6 and 8 are still a little out.
3. **Kaivalyāśhrama's** method with the author's adjustments. The **marmans** are quite accurate now and the **Bindu** is well-centred in the inner triangle.

Constructing the Shri Chakra from the centre outwards

Srishti Kartri - 'Creation'

1. Bindu and Trikona

Draw an equilateral triangle about $\frac{1}{10}$ th of the diameter of the circle.

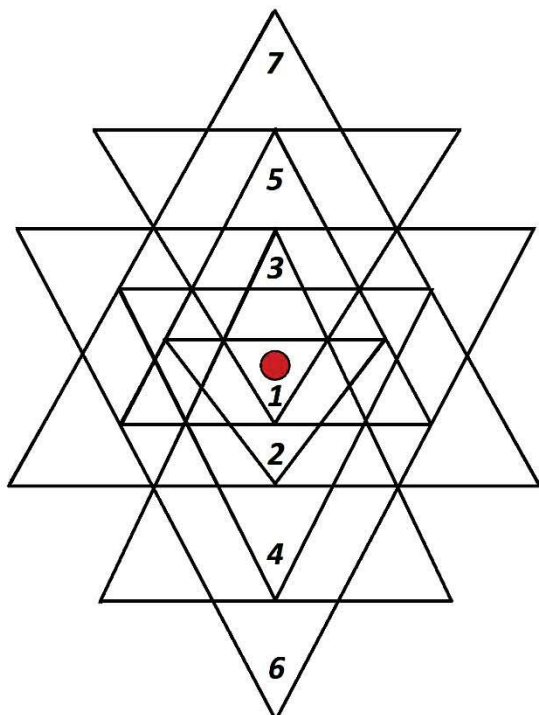


2. Eight-pointed Chakra

Extend the three sides of Triangle 1 to create two new Triangles 2 and 3.

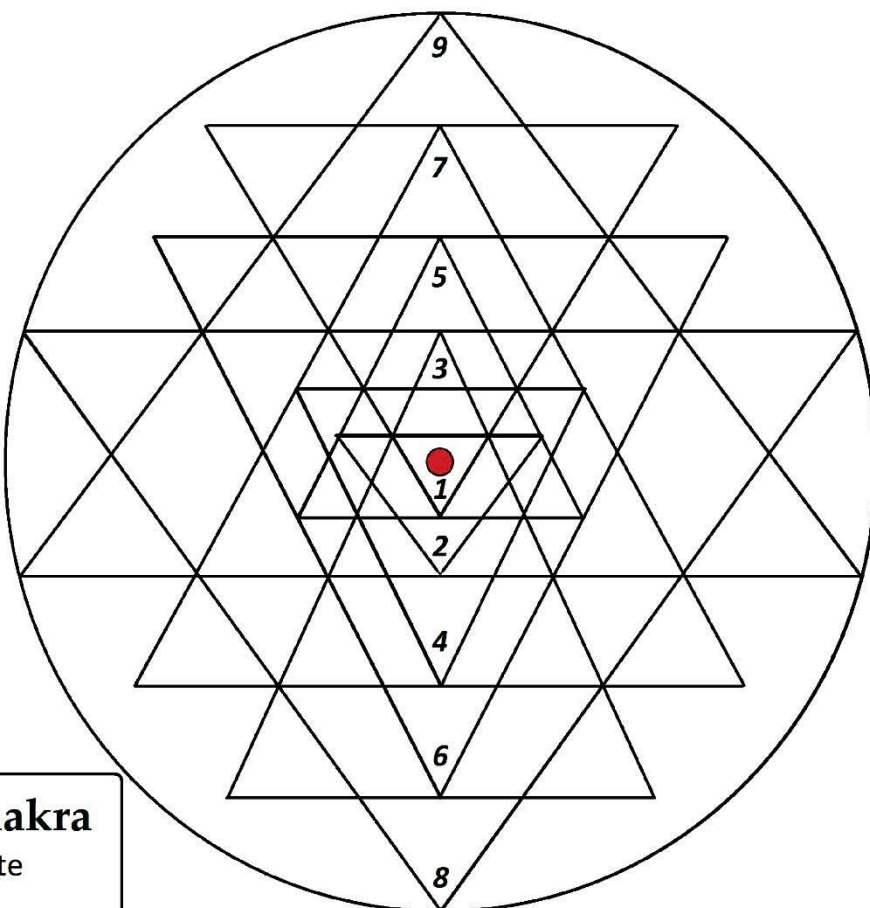
3. Inner ten-pointed Chakra

Extend the three sides of Triangles 1 and 3 (but not 2) to create two new Triangles 4 and 5



4. Outer Ten-pointed Chakra

Extend Triangles 1 and 3 to create two new Triangles 6 and 7

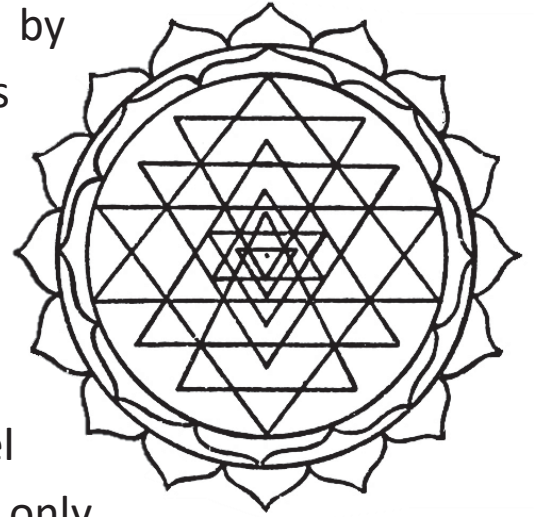


5. Fourteen-pointed Chakra and Outer Circle

Extend the three sides of Triangles 1 and 3 and the bases of 6 and 7 to create Triangles 8 and 9. Draw the outer circle which will hopefully come on the points of the new triangles.

Vishwa Nirmala Dharma's Śhrī Chakra

Neither of the above methods will produce the **Śhrī Chakra** used as the **Viśhwa Nirmalā Dharma** symbol, as they both rely on the apexes of the triangles touching the horizontal lines - in fact almost all **Śhrī Chakras** are built this way except for the Frontispiece of the **Bhāratīya Vidyā Bhavan** ¹edition of the '**Śhrī Lalita**' (there is a similar Tibetan **Śhrī Chakra** on p.133) which has been adopted by **Sahaja Yoga** in the West. Other **Śhrī Chakra**'s have been used in Sahaja Yoga but this one has remained the official symbol of **VND**.



The design uses a 6,6,6 spacing from the top and bottom, with $\Delta 1$ as an equilateral. The sides of all the triangles are more parallel than usual (especially the 'down' ones), so the only way to get the **Marmans** –'crossing of three lines' accurate is to have the apexes hanging in space. These points land halfway or less between lines 1-2, 2-3, 7-8 and 8-9. The **Viśhwa Nirmalā Dharma Śhrī Chakra** has recently been redrawn on official documents so that some of the points barely make it over the penultimate line (right)!



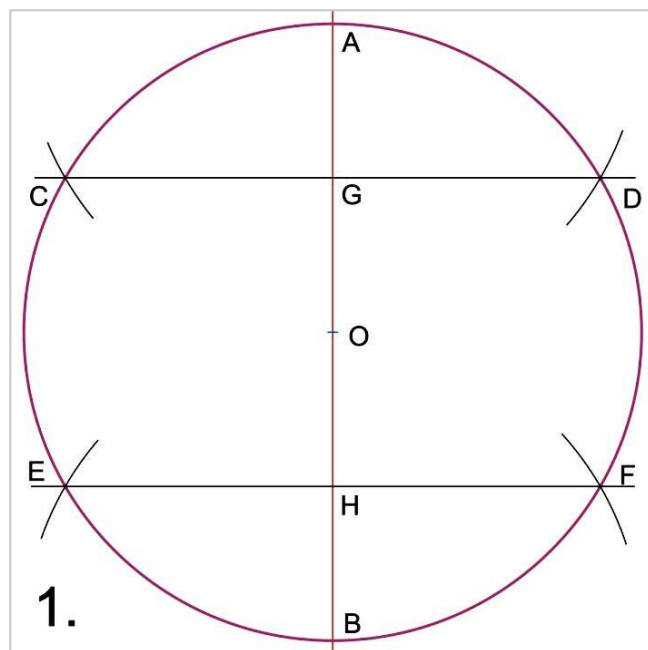
¹ There is another more detailed **Śhrī Chakra** at the back of this book, with the names of the Deities of each level, petal, etc. (see p.132). This is a conventional **Śhrī Chakra** with the apexes touching the horizontal lines. This edition of the **Śrī Lalitā Sahasranāma** was the source of **Shri Mataji's** 108 Names, judging by the similarity of the translations.

Chapter 11. Construction without Measurement

It is possible (*and possibly preferable*) to construct the **Śhrī Chakra** using only a compass and a straight-edge¹.

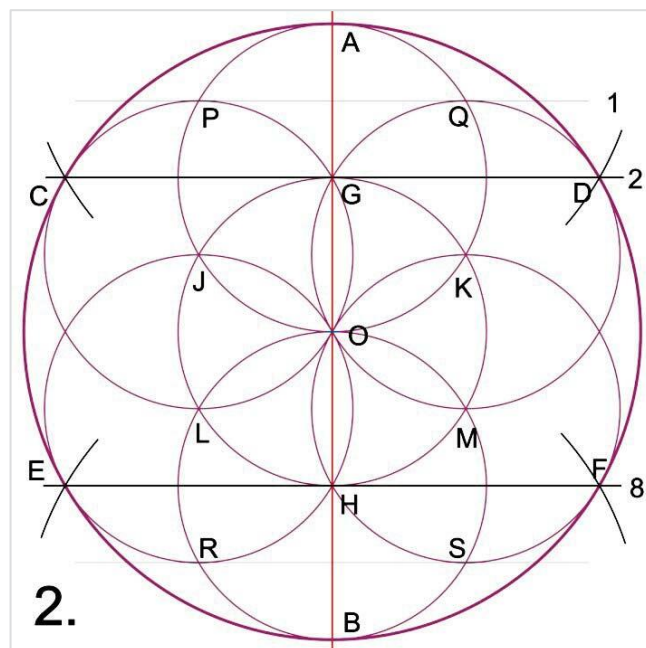
The initial layout is the 'Flower of Life' where six small circles fit around a central one. It should be drawn lightly in pencil as it will have to be rubbed out afterwards.

1. Draw a full length vertical line and mark the centre point O (*this will be the centre of the final design and the location of the Bindu*)



Draw a circle which crosses the line at A and B, whose diameter should be half the width of the overall Śhrī Chakra including the square box. Keeping the same compass setting, mark arcs from A and B which cut the circle at C, D, E and F. Draw lines CD and EF which will be L2 and L8, crossing the vertical line at G and H.

2. Draw circles centred at G and H (*circles are named after their centres*) which go through O and A, and O and B (*half the radius of the large circle*). With the same compass setting draw circle O and circles J, K, L, M (*intersections of circles O, G and H*), creating the 'Flower of Life' (*see p.99*).



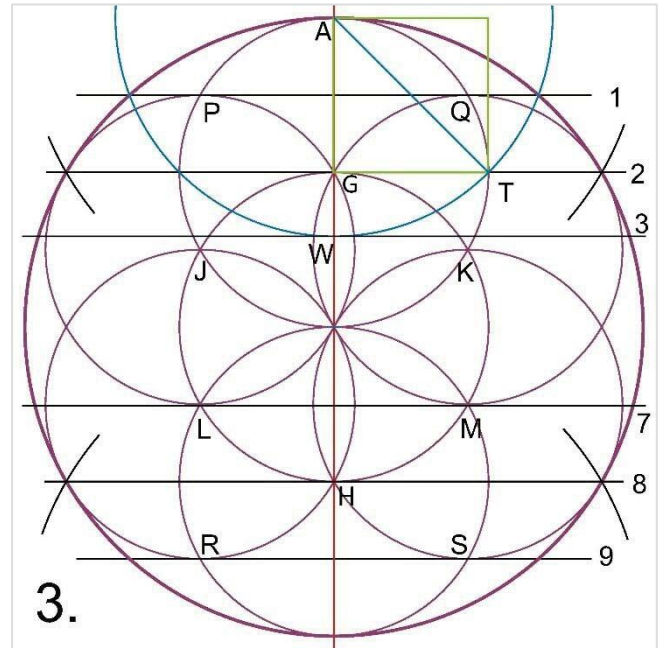
¹Known as *Euclidean construction*, after Euclid (300BCE, Greece) who derived his whole system of geometry requiring only a compass and a straight-edge.

Alternatively the 'Flower of Life' can be constructed by drawing the vertical line, then Circle O (half the radius of the large circle), then Circles G and H, and finally Circles J, K, L and M. Then draw the big outer circle around this.

3. Draw horizontal lines across the top of circles J and K (points P, Q), and the bottom of circles L and M (points R, S). These are L1 and L9.

Draw a horizontal line across the bottom of circles J and K (points L and M) creating L7.

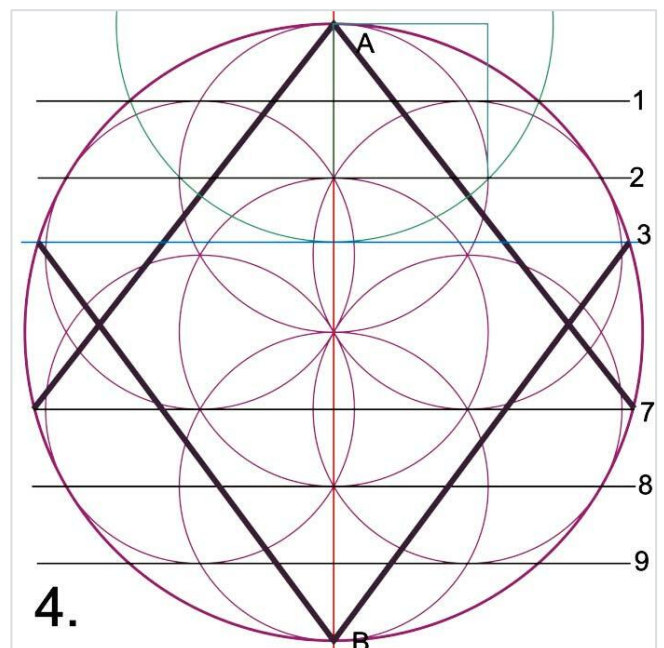
L3 is more tricky and does not go through J and K. Draw an arc of the line AT (in blue) (T is the point where L2 crosses circle G. AT is $\sqrt{2}$ x the radius of the small circles, being the diagonal of a square¹). Draw a horizontal line through the intersection of this (blue) arc with the vertical line (point W).



¹ Arc AT also passes through the intersections of L1 with the outer circle.

This is the basic layout from which to start drawing the **Śhrī Chakra**.

4. Draw lines between A and the points where L7 cuts the outer circle; and between B and the points where L3 cuts the outer circle, creating $\Delta 3$ and $\Delta 7$ (triangles are named after the line forming their base). These are the only six points which touch the outer circle.



5. Draw lines from the middle of L9 which go through the intersections of $\Delta 7$ with L3 as far as L2 (*forming $\Delta 2$*). Do the same from the middle of L1 through the intersections on L7 as far as L8 (*forming $\Delta 8$*).

Draw a line between the points X and Y, where $\Delta 2$ cuts the lowest of the small circles (*circle H*). This is L6 which should be half-way (*or slightly higher*) between L7 and the centre O.

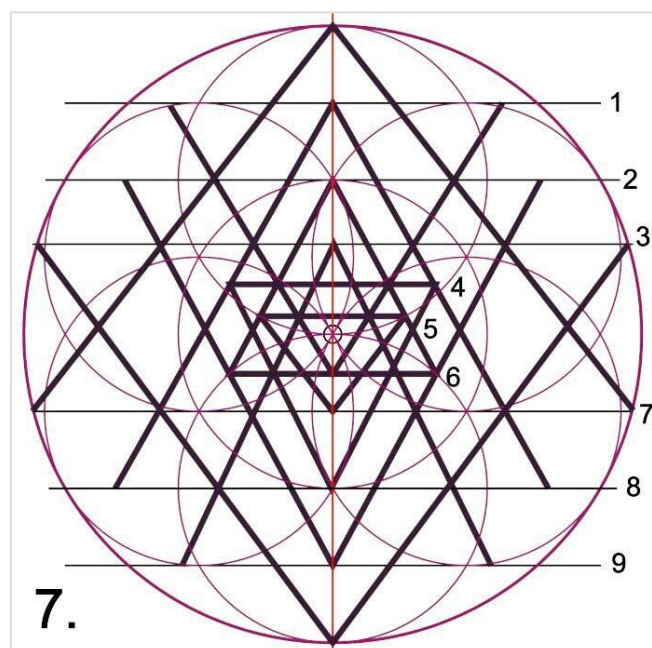
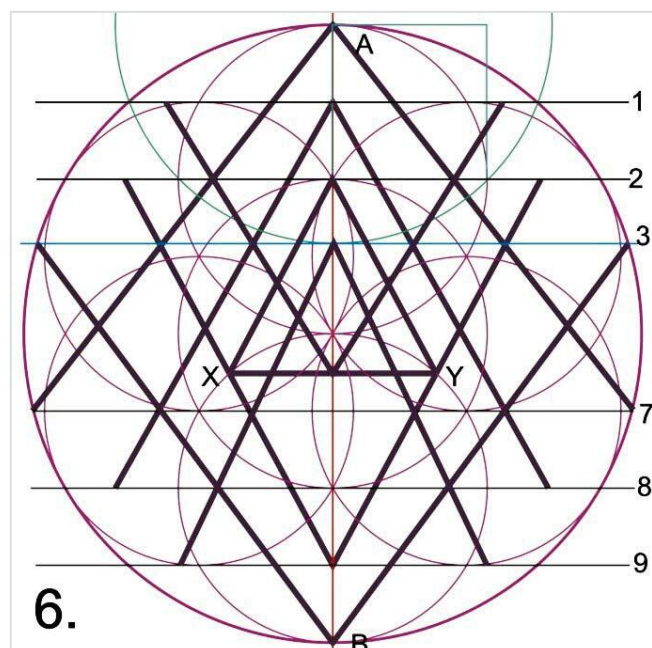
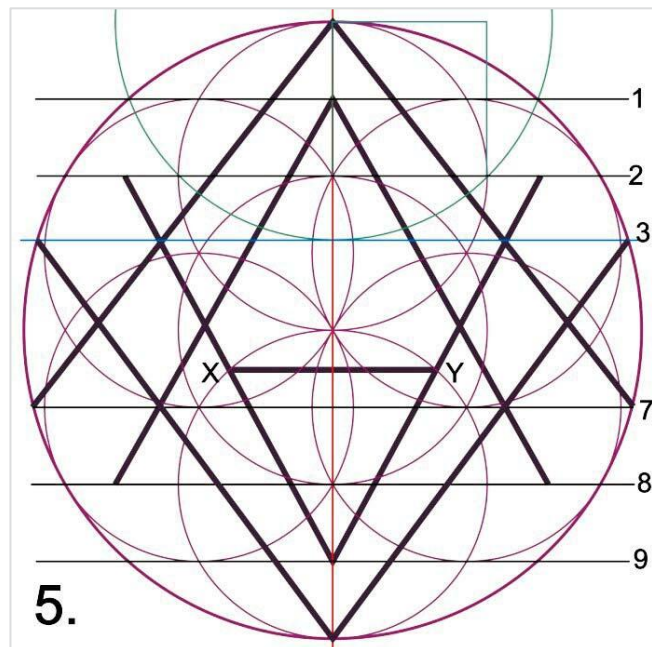
6. Draw lines from the centre of L6 (XY) passing through the intersections on L3 and L2 as far as L1, forming $\Delta 1$. For this to work well, L2 may have to be nudged up a bit.

Connect the centre of L2 with X and Y, forming $\Delta 6$.

Draw lines from the centre of L3 through the intersections on lines 7 and 8 as far as L9, forming $\Delta 9$.

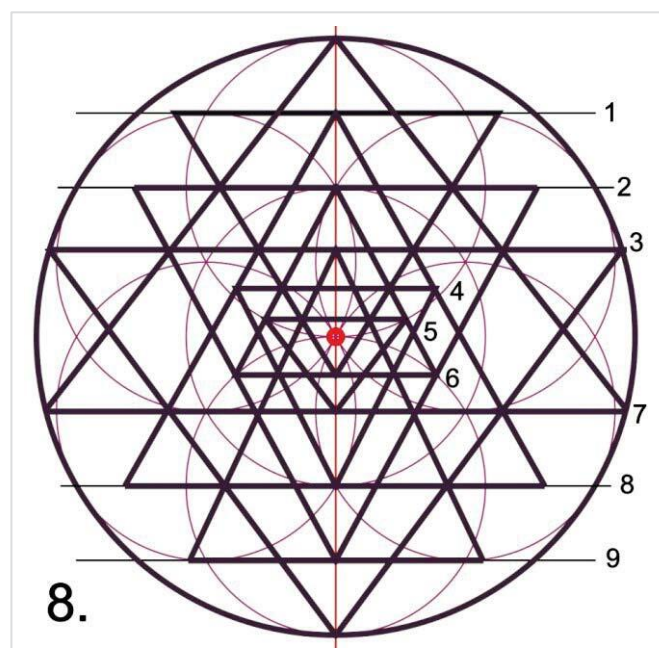
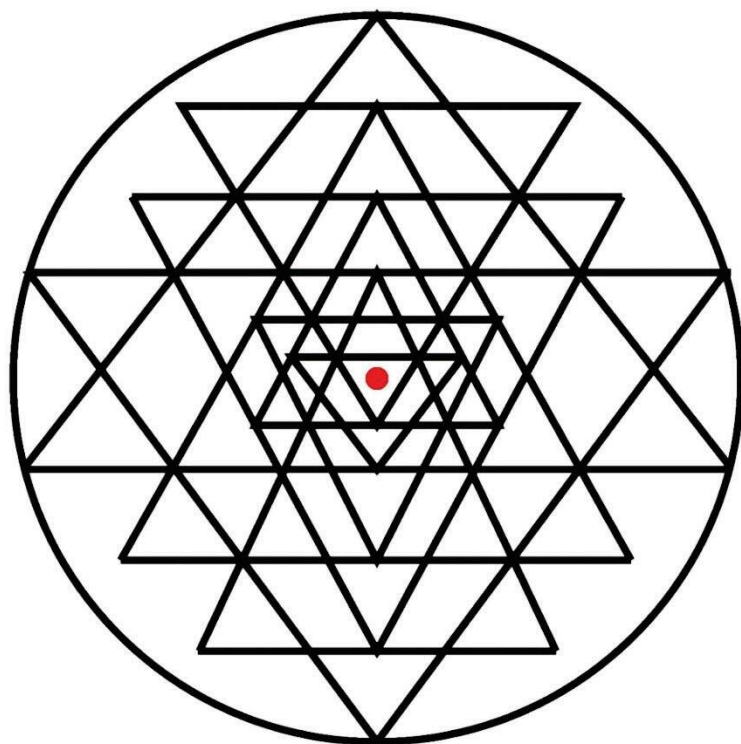
7. Draw a horizontal line (*L4*) through the intersections of $\Delta 1$ with $\Delta 6$ as far as $\Delta 8$, and do the same through the intersections of $\Delta 1$ with $\Delta 9$ as far as $\Delta 6$ (*creating L5*).

Connect the ends of L4 to the middle of L8 forming $\Delta 4$. Do the same for the ends of L5 to the centre of L7 forming $\Delta 5$.



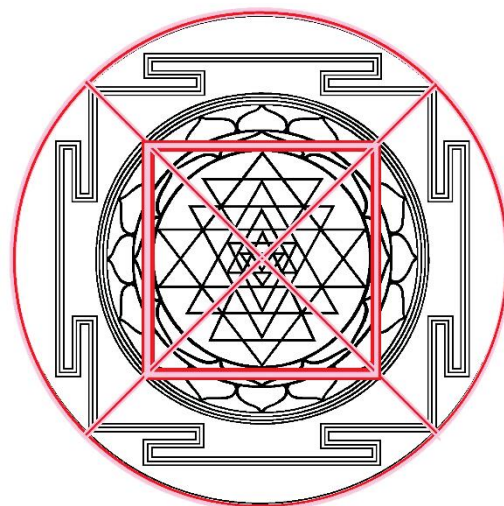
The centre of the circle should be roughly in the centre of the central triangle (*one third of height from each side*) and the Bindu can be drawn around it (*about 2 units diameter*).

8. With some nudging as necessary, the whole design can be inked in and the pencil erased. The eight- and sixteen-petalled lotuses and the outer square can be constructed as described on page 71, which can be done without measurement¹.



Left: The final product is the traditional **Śhrī Chakra** with the **Bindu** well-placed and the 8-petalled **chakra** about as even as it is possible to get it. Note that the upper corners of $\Delta 1$ should be slightly larger than those of $\Delta 2$ below, but the corners of $\Delta 8$ and $\Delta 9$ are fairly equal.

¹ The corners of a square (in red) drawn around the inner circle should fall roughly on the circle surrounding the 16-petalled lotus. Its diagonals provide a convenient 'eighthing' of the circle. The 'crenellations' on the outside can also be fitted inside a circle (in pink) (See p.108).



Criteria for drawing the Śhrī Chakra

There are numerous ways of drawing the **Śhrī Chakra** depending on the criteria one chooses for the final product. Possible criteria are:-

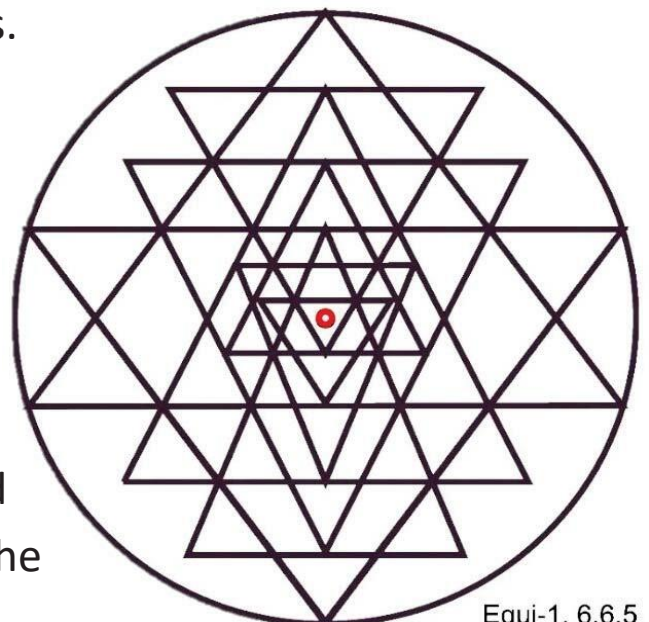
- a) The **Marmans** - '*intersections of three lines*' should be precise (p.73).
- b) The apexes of the up-triangles should land on the bases of the down-triangles and vice versa.
- c) The **Bindu** should be in the exact centre of the circle and well-placed in the central triangle.
- d) The central triangle ($\Delta 1$) should be equilateral.
- e) The largest up-triangle $\Delta 7$ (*and/or* $\Delta 3$) should be a Golden Triangle.
- f) The 'spokes' (*triangles*) of the various **chakras** (*14-spoked, 2 x 10-spoked, and 8-spoked*) should be fairly regular in size.
- g) $\Delta 1$ and/or $\Delta 9$ should also touch the outer circle.

Traditional **Śhrī Chakras** generally use criteria a, b, c and f, although d is also considered an important criterion by some.

Normally one starts drawing the **Śhrī Chakra** with the two largest triangles ($\Delta 3$ and $\Delta 7$ whose three corners all touch the circle). The position of their bases determines the overall design to a large extent. The traditional style has the down-pointing $\Delta 3$ slightly larger than $\Delta 7$ (*base further from centre*). However there are several ways of drawing the **Śhrī Chakra** starting with two equal triangles.

1. Equal Triangles – 6,6,5 from top and bottom - Triangle 1 equilateral.

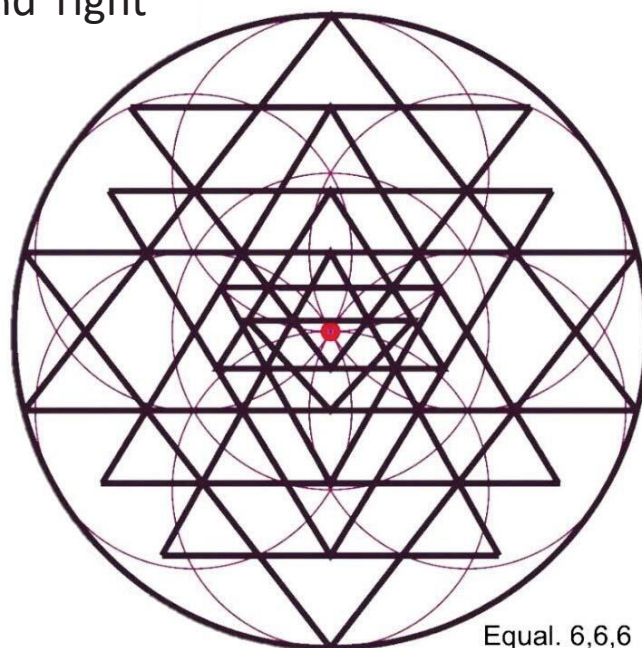
This version is based on $\Delta 1$ (*and hence the central triangle*) being a perfect equilateral and produces a balanced **Śhrī Chakra** with the **Bindu** well-placed in the central triangle, although the



triangles are generally narrower. The design is quite even apart from the 8-spoked **Chakra** whose lower left and right triangles are small.

2. Equal Triangles - 6,6,6 spacing.

This design fits the 'Flower of Life' more closely in the central section but not so well on the outer levels. The **Bindu** is not well-placed and the 8-petalled **Chakra** is uneven.



Equal. 6,6,6

3. Equal Golden Triangles.

Starting with two 'Golden Triangles' (whose hypotenuse to half-base ratio is the Golden Mean ϕ , see p.96, 115) makes lines 3 and 7, $18\frac{1}{3}$ units from the top and bottom, instead of 17 or 18. See p.120 for details of how to construct Golden Triangles geometrically (without measurement).

From this starting point one can produce this **Śhrī Chakra** (Fig.7) where triangles 1 and 9 also touch the outer circle.

This is distinctively different from the traditional style. The **Bindu** is well-placed in the central triangle but all the triangles are flattened. The lower left and right spokes of the 8-spoked chakra are small and all the chakras are less even. It certainly does not look like what we are used to calling the **Śhrī Chakra** but is a separate entity by itself. There is a Tibetan **Śhrī Chakra** made this way on p.133 and the 2023 World Foundation logo is similar (p.128).

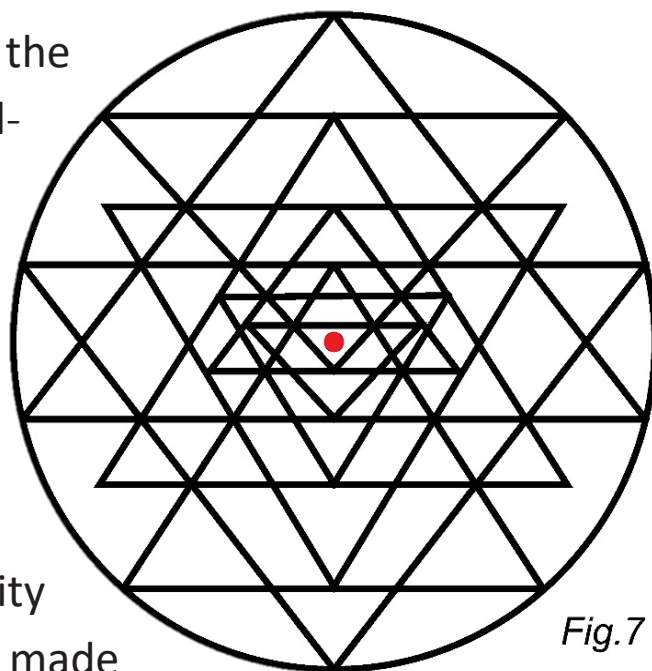
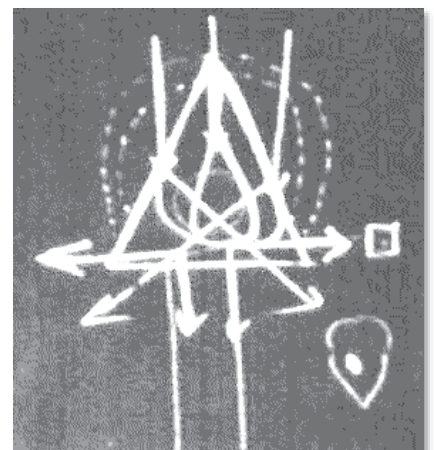


Fig.7

Since the earliest times people have observed patterns in the Universe. Philosophers (*Egyptian, Hindu, Greek, Zoroastrian, Mayan, Druid, etc.*) sought to understand the mathematics and geometry of creation and built structures to reflect their understanding. They observed the repeating patterns from the macrocosmic level to the microcosm of the human being (*expressed in 'as above, so below'*)(see *Fractals*, p.108).

In Sacred Geometry subtle entities are represented by geometrical shapes and their relations expressed by the arrangement of these symbols. The Greek philosophers¹ considered geometry a divine art, partly due to its intellectual purity but also because of its ability to represent subtle concepts. They saw mathematics as a supreme form of truth and beauty.

All religions use sacred geometry in one form or another; in the shapes of buildings, religious symbols, ceremonial layouts or in designs and decoration. The use of **Yantras** in Hinduism is probably the most advanced development of sacred geometry.



Above: Shri Mataji's blackboard drawing (29-06-81) of the **Brahma Śhakti** passing through the prismatic human brain and separating into the three powers. The small square is the ego and the dot inside the Heart is the **Ātmā**.

¹ *Pythagoras (c.500BCE, whose theorem was actually well-known before his time!) is one of the greatest spiritual thinkers of the West and influenced all later philosophers including Plato and Socrates. He founded a spiritual community which advocated self-purification to gain first-hand experience of the Divine (Orphic mysteries). He elucidated the mathematical relationships of music and talked of the 'Music of the Spheres', the mathematical harmony of the Solar System and beyond.*

Yantras may be worshipped to activate their powers or simply stared at – our brain waves change when gazing at symmetrical designs. A **Yantra** draws the viewer's attention into the centre (*dot*) which represents the Formless Divine, and so connects us with God.

Creation

Shri Mataji used geometrical symbolism to express subtle ideas, for example in Her explanation of the Creation (*Chapter 1 of Her Book - a condensed version of which is given in Appendix 6, p.140*)

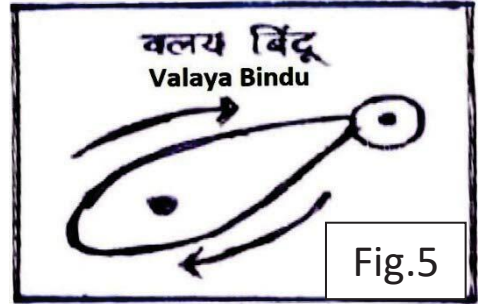
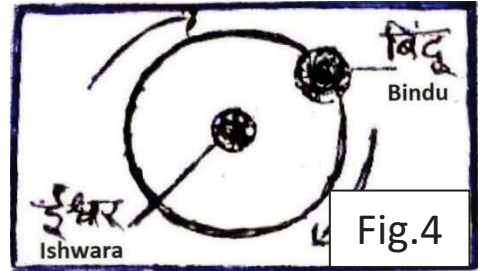
She symbolises the Formless Supreme Spirit

Parabrahma (Sadāśhiva) as a dot (**Bindu**) which exists but has no physical dimensions. This separates into a second dot (**Ādi Śhakti**) which in revolving around the primordial dot creates the **Valaya** – 'circle' (*Fig.4*). This creates the first dimension (*length*) and the first of the three **Śhaktis**, **Śhrī Mahākālī**, the Power of Desire¹.

“The central dot or nucleus represents God Almighty as Supreme Being (*Purusha*), who is also known as Parameshwara, Allah, Jehovah, or the Spectator. He is completely separated from His Power (*Prakṛitī* or *Mahā Shakti*) in order to enjoy the play created for Him by Her.”

Creation, Ch.1

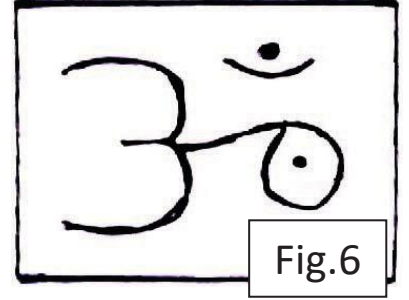
In the next stage the **Sadāśhiva** ('Father') gives the **Ādi Śhakti** ('Mother') a push away encouraging Her to create. This forms an elliptical (*parabolic*) shape (*Fig.5*) which is the second **Śhakti**, **Śhrī Mahāsaraswatī**, the **Mahat-ahamkāra** – 'great 'I-am'', the Power of Action and Creation (*second dimension, breadth*).



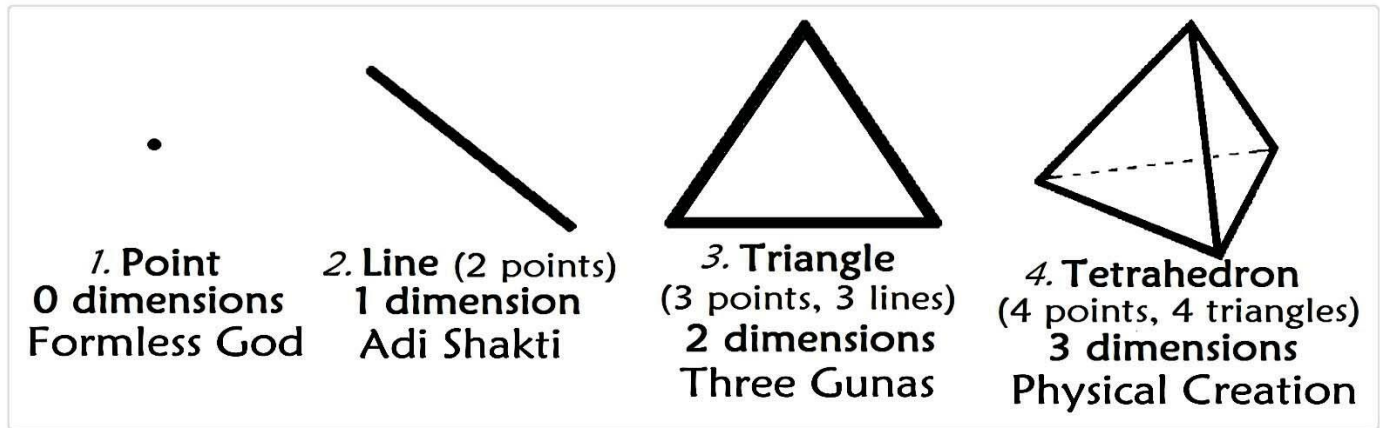
¹ It may not be just a coincidence that the word 'long' (of which 'length' is the noun) also means 'desire', particularly in the sense of a lover longing for the beloved or a seeker longing for unification with God?

“The first linear movement of Ādi Shakti makes the First Primordial Sound `AA'. The push of Sadāśhiva causes the Second Primordial Sound `OO'. The Third Sound `MA' is caused by the pause stage, which follows the breathing in and breathing out of the Primordial Zygote. These three Primordial Syllables, later on, form the Primordial Words (*bīja mantras*) Âîm, Hrîm and Klîm.” *Creation, Ch.1*

Finally this egg-like structure (*Zygote*) breaks open releasing the Om̐ (*Fig.6*) and setting the whole Divine evolutionary drama into play. This creates the third **Śhakti**, **Śhrī Mahālakṣhmī**, the Evolutionary Power (*third dimension, height*).



The half-coil settles down in the Sacrum as the **Kuṇḍalinī** (*fourth dimension of Spirit*) awaiting the right moment to awaken.



Numerologically.....

(0) Zero (*Sanskrit -śhūnya –‘emptiness’*) is the Formless All-pervading Consciousness (**Brahman**, *represented as a dot*¹) (1) Number one: the circle (*one without beginning or end*) is the first manifestation of God (**Ādi Śhakti**); One contains all the possibilities – it is the first square, first cube, etc. as well as its own square root, cube root, etc. (2) Two is duality and balance; but the source of confusion, separation, etc. (3) Three is creation (*three **Gunas**, etc.*), the Triangle of Energy; (4) Four is the

¹ Originally in India zero was written as a dot and became a circle later.

material Earth; the Square (*2-dimensional*) (5) Five is life and the human being; (6) Six is harmony, peace and understanding. (7) Seven is perfection or completion (*seven days in a quarter moon, etc.*) (8) Eight is matter imbued with Spirit, the first cube (*3-dimensional*). It is achievement in the physical world. (9) Nine is finalisation and spiritual enlightenment and has been a sacred number since the earliest civilisations (see p.121 Appendix 3, Nine and 108).



Symmetry

Sacred shapes are often symmetrical as symmetry tends to have vibrations¹. The circle is the most symmetrical shape of all, having infinite reflective and rotational symmetry. The square has horizontal, vertical, diagonal and rotational symmetry. Equilateral triangles have reflective and rotational symmetry. The Devi symbol (*above, known as Paisley*) is not symmetrical and **Shri Mataji** mentioned that this is the shape of the vibrations in the air:

“You see the vibrations, it looks like commas.” **07-04-81, Sydney**

Square

The square represents the Earth with its four directions, the **Mūlādhāra Chakra** (*Earth element*), matter in general and the physical body².

¹I remember **Shri Mataji** once telling us to watch as She rearranged the objects on the coffee table in front of Her into a symmetrical pattern. ‘Now, see’ She said, ‘It has more vibrations when it’s symmetrical’ (which it certainly did!).

²The physical body is the subtle form of Earth (matter imbued with life) and, while the body (and the world in general) is a source of great illusion and confusion, it is only when in a human incarnation that we are able to progress spiritually. The outer square of the **Śhrī Chakra** is called the **Bhū-pura** – ‘Earth-place’ and is described as **Trai-lokya Mohana** – ‘causing delusion and confusion to the Three Worlds’.

In Yantras (*and sacred buildings*) the square is mainly used as the outer enclosure, being the platform or frame in which spiritual dramas unfold and is usually drawn with four 'gates', an opening in each side.

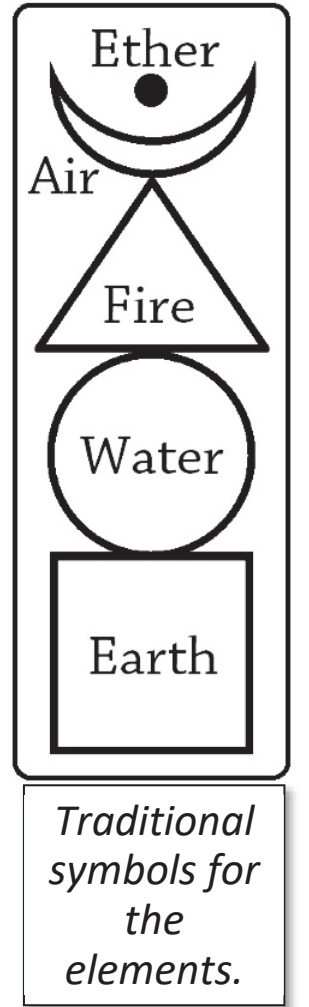
Circle

Being one, without beginning or end, the circle represents Heaven and the Divine. It is the **Valaya**, the first manifestation of the Divine (*p.89*) and the third level above **Sahasrāra**.

Other Sanskrit words for 'circle' also have connections with the **Ādi Śhakti**; for example **Kuṇḍala** (*meaning 'ring' like an ear-ring, or 'coil'*) as in **Kuṇḍalinī**; **Chakra** –'circle, wheel' and **Maṇḍala** –'circle, orb, orbit, area' (*the Maṇḍalas are the three sections of the Subtle System called the 'orbs' of Fire, Sun and Moon*).

Yantras have a circle enclosing the central (*and most sacred*) part. The **Bindu** –'dot' which is the Formless Divine within the **Yantra**, is normally at the centre of the circle and is a circle itself.

The circle is a symbol of the Water element (*reflected within us as the Void, the Bhava-sāgara –'ocean of worldly existence (illusion)'*) whose subtle form¹ is the mind or psyche, the sum of our instincts, feelings, emotions, memories, thoughts, ego, etc.. So the Circle and the Lotus within the square can be taken as the psyche inside the body. The circle is also a spiral representing upward cycles of evolution where we keep covering the same ground but each time on a higher level.



¹ The subtle form of Fire is the **Kuṇḍalinī** (*sacred flame*); of Air is the **Ātmā** –'Self, Spirit', and of Ether the **Paramātmā** –'Supreme Spirit, God'.

Lotus

The Lotus, which normally forms the first ring inside the square of a **Yantra**, represents the inner world, the Subtle System and the psyche, which is the subtle form of the water element.

The Lotus is water-borne (*many Sanskrit words for 'lotus', such as **ambuja** and **nīraja**, mean 'water-born'*) and the **chakras** are called lotuses.

The eight petals traditionally depicted may be taken as the **Antaḥ-kāraṇa** –‘inner faculties’, composed of the five senses (*and their objects, the five subtle elements*) with the **Manas** –‘heart/mind’, **Ahaṁkāra** –‘ego’ and **Buddhi** –‘intellect’ (*corresponding with the Left, Right and Central Channels*).

This is the **Antarīkṣha** –‘in-between realm’, the pathway by which impressions of the outer world (*the square*) experienced through the senses are interpreted and conveyed to the **Ātmā** –‘consciousness’ (*central dot*). The remaining three elements: fire, air and ether (*whose subtle forms are the **Kuṇḍalinī**, the **Ātmā** and the **Brahman***) form the soul, the part of us that travels between births.



Above: Shri Durgā Yantra.

In the central design, the four equilateral triangles (*3 up, 1 down*) all cover the **Bindu**, making a nine-pointed **chakra**, as the nine forms of **Shri Durgā** worshipped during **Navarātri**.

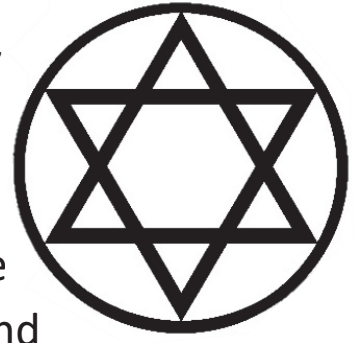
(Note the similarity to the Valknut on p.96)

The up-triangles can be the three **Śhaktis** or three channels and the fourth (*downward-pointing*) as the ‘three-and-a-halfth’ power, the **Kuṇḍalinī** (*Sacrum or womb*) which, like the crescent (*see p.97*), upholds and nurtures the **Bindu** as the seed of creation.

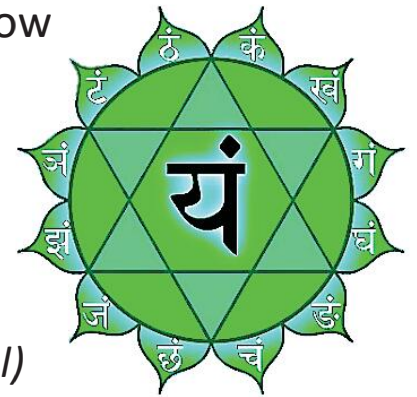
The dot can also be the **Brahma Nāḍī**, up which a few strands of the **Kuṇḍalinī** rise on first awakening.

Triangle

The triangle is the symbol of **Śhakti** –‘power, energy’ and manifestation. The **Ādi Śhakti** divides Herself into three powers and the three **Guṇas**, whose interplay produces this universe. The upward-pointing triangle is the power of ascent (*Spirit, masculine, fire, Śhiva*) and the downward-pointing is the attraction of the Earth (*matter, feminine, earth, Śhakti*). Alternatively the upward is aspiration towards the Supreme Spirit and the downward the resultant flow of Divine Grace.



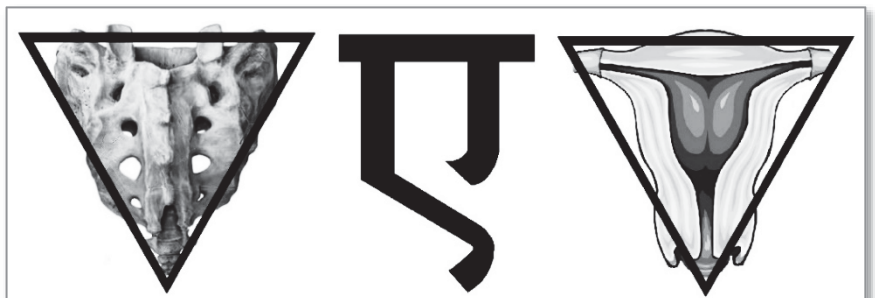
The Star of David (*aka. Shield of David, Seal of Solomon*) is a widely used symbol all over the world and is a **Yantra** of the **Heart Chakra** (*right*). The Heart is the meeting point of our lower (*physical*) nature and our higher (*spiritual*) nature. Although now mainly associated with the Jewish nation, this symbol was used by Christians and Muslims in medieval times and appears in Indian, Chinese and South American designs. It is a protection to ward off evil.



Equilateral Triangle

The primordial triangle is the equilateral triangle. It is the **Yoni**¹ –‘womb’ of the universe (*see pic*) and represents the balance of the three **Guṇas** –‘attributes’ which create this universe.

*In sacred texts (see pp.43, 144), the word **Yoni** –‘womb’ is used as a code for the letter ‘E’.*



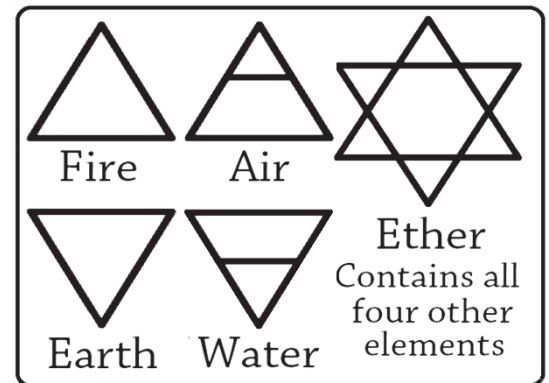
Above: The Sacrum and the womb are both downward-pointing equilateral triangles. The **Devanāgarī** letter ‘E’ (*centre*) is a similar shape and, as a **Bīja Mantra**, activates the **Kuṇḍalinī**.

In the **Śhrī Chakra**, the uppermost down-triangle ($\Delta 1$), whose lower apex forms the central triangle (*representing the **Kuṇḍalinī***), is close or equal to equilateral, as also in the **Śhrī Durgā Yantra** (*below*).

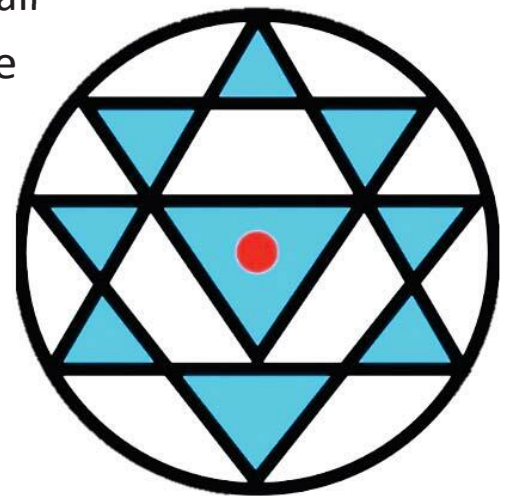
Only triangles with horizontal bases (*either up- or down-pointing*) are used in **Yantras**. The horizontal line (*base*) is the Earth element, and the diagonal line the Air.

In several cultures the triangle has been a sacred symbol of the Goddess (*Demeter in Greece, Friga in Norse, Sopdet in Egypt, etc.*).

One explanation of the superstition that walking under ladders is unlucky is that the triangle is a sacred symbol of the Egyptian Goddess Sopdet; so walking through the triangle formed by a ladder, the ground and a wall violated Her symbol and was therefore inauspicious – nothing to do with tins of paint landing on your head!

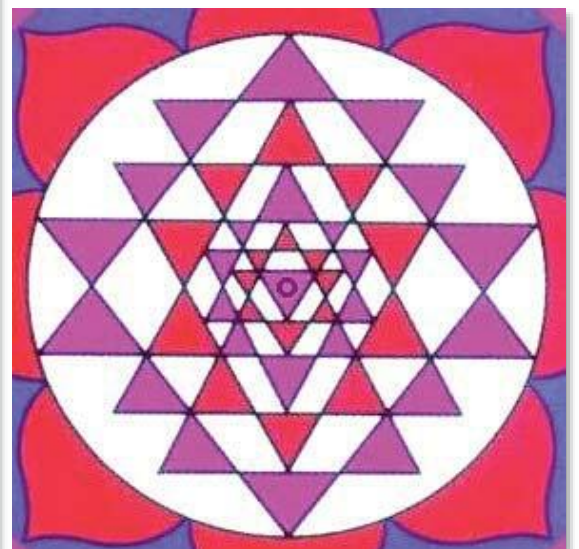


The five elements
symbolized by
equilateral triangles



Right: Śhrī Durgā Yantra 2. Another version (*than p.93*) with nine triangles - eight outer plus one central triangle - for the nine forms of **Śhrī Durgā**. The up-triangle and top down-triangle are equilateral and the lower down-triangle is a Golden Triangle.

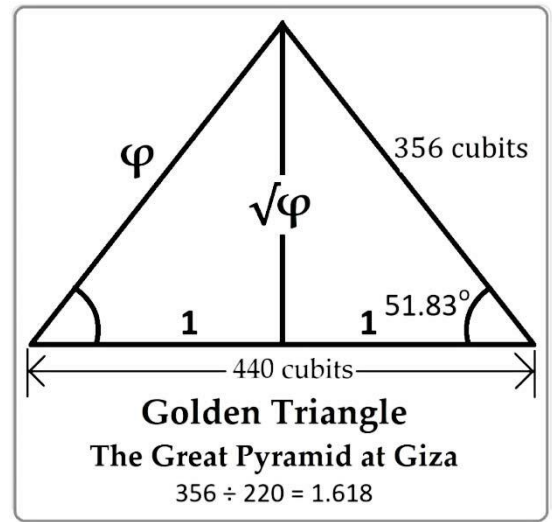
This is the **Samhārana** –‘destruction’ section of the **Śhrī Chakra** (*8-spoked chakra + central triangle + **Bindu***). **Śhrī Durgā** is the ‘Goddess of Destruction’ (*destroying demons and negativity but also the illusions preventing us from knowing the Truth*).



Golden Triangle

A Golden Triangle has a ratio of hypotenuse to half-base of the Golden Mean φ (1.618. see Appendix 2, p.115). The Great Pyramids at Giza and Chichen Itza have this ratio. This gives a base angle¹ of 51.83° (0.9 radians, close to one seventh of a circle - 51.43°).

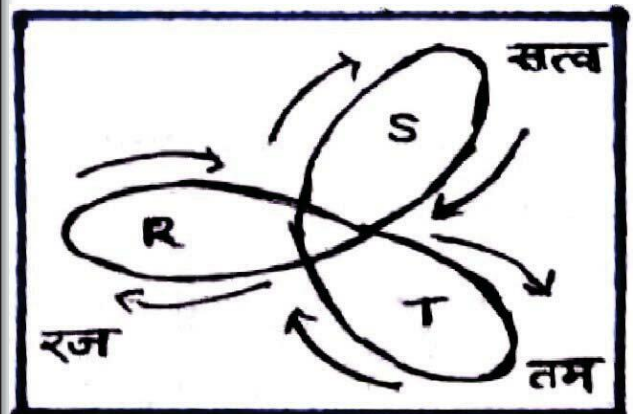
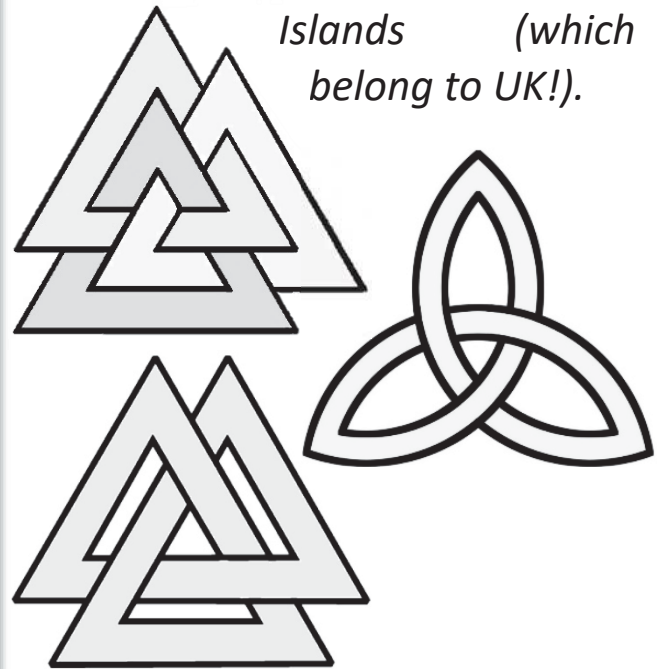
The largest 'up' and 'down' triangles $\Delta 3$ & $\Delta 7$) of the **Śhrī Chakra** are close or equal to Golden Triangles and one can start construction by drawing these as Golden Triangles (p.116).

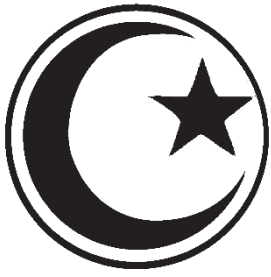


¹ Latitude 51.83N passes through the UK just north of London; goes just south of Berlin and Warsaw, and passes all the way through Canada. The only landmass in the southern hemisphere at this latitude is the tip of South America – and the Falkland Islands (which belong to UK!).

Right: Two versions of the **Valknut** – 'holy knot', a Norse symbol sacred to **Odin** (Father of the Gods), as the power which binds us to this Earth (three **Guṇas**?). The lower version has the same topography as the **Triquetra** (far right), the simplest non-trivial knot, symbolising the Left and Right **Guṇas** with downward tendencies and the Central Channel ascending.

Below right: **Shri Mataji's** drawing of the Triquetra – S -Sattva, R -Rajas, T -Tamas. Notice that the Tamas – 'Left Side quality', is downward-moving indicating the more negative and materialistic pull; whereas the Rajas (Right Side) is upwards showing the inflationary tendency of the ego; and the Sattva is balanced. From 'Creation'.





Crescent and Star

The crescent moon is sacred to **Lord Śhiva** (*whose forehead it adorns*) and represents the **Ātmā** –‘Self’. The **Bindu** –‘dot’ is the

Brahman –‘formless God’ and here they join – the Individual and the Supreme Spirit.

“The mark of the Ādi Shakti is the half moon and the star.”

“On the head of Lord Shiva, Shri Ganesha forms the crescent moon as Ardha Bindu (*first Chakra above Sahasrāra*) and from its cup Pranava (*Om, vibrations*) sprays down on all sides. At the stage of Bindu (*second Chakra above*) He becomes absolutely subtle so that He can enter inside the point which has no length or breadth, as the total density of the concentrated awareness itself. Lastly, He is the circular line that limits Ādi Shakti's Power as Valaya –‘circle’ (*third level above Sahasrāra*).”

Creation, Ch.4

“In the science of Sahaja Yoga, the moon is the Spirit in our heart, and it shines when the sun reflects on it, that is the sun of God.”

18-12-84, India

“The moon represents the Ātmâ, the cooling capacity.”

25-01-82, India

“Moon is one of the symbols (*of*) the state where you touch the Sadâshiva; where you can see the abstract form of God. After reaching your Brahmarandhra you cross over your limbic area and then you go to Ardha Bindu. Ardha Bindu is the moon. Moon is the Spirit. Shiva also wears the moon on his head.”

06-02-82, India

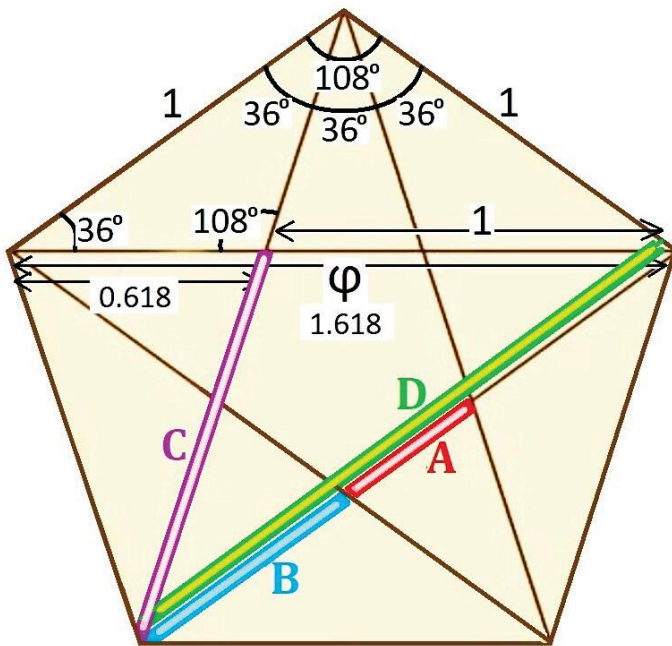
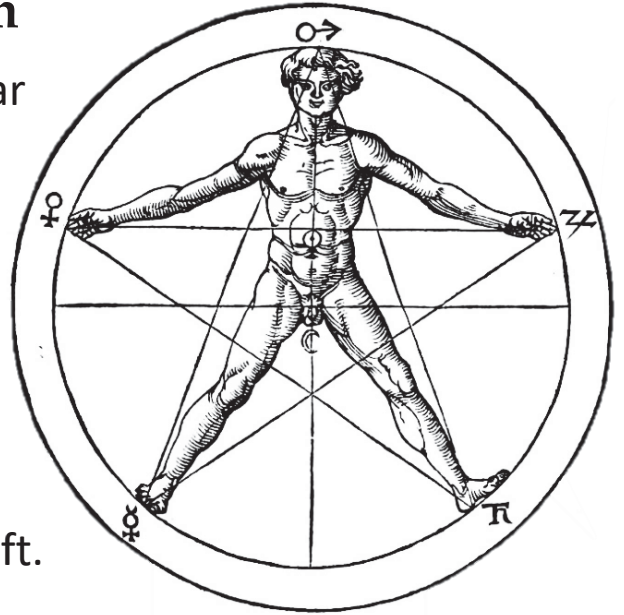


The **Bīja Mantra Gaṁ** with the **Anuswara** – ‘nasal sound’ as a crescent and star. The **Anuswara** is the Union of **Śhiva** and **Śhakti**, also called **Nāda** –‘reverberation (*Om*)’ and **Bindu** – ‘dot’ whose union is **sakali-kārana** –‘the cause of everything’.

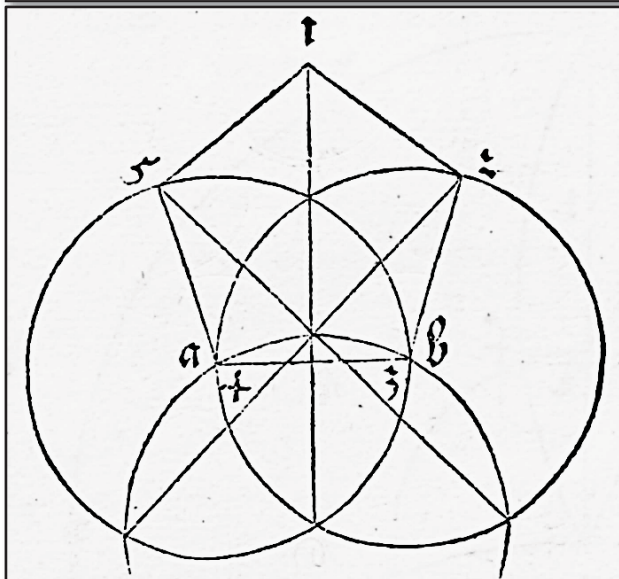


Pentagon/Pentagram

The diagonals of a regular pentagon form the Pentagram, a five-pointed star. If inscribed in a circle this is known as a Pentacle, which although historically a symbol of protection, these days has negative connotations due to its use in witchcraft.



Above: In a Pentagon, the lines A:B:C:D are all in the ratio of $1:\phi$ to each other.



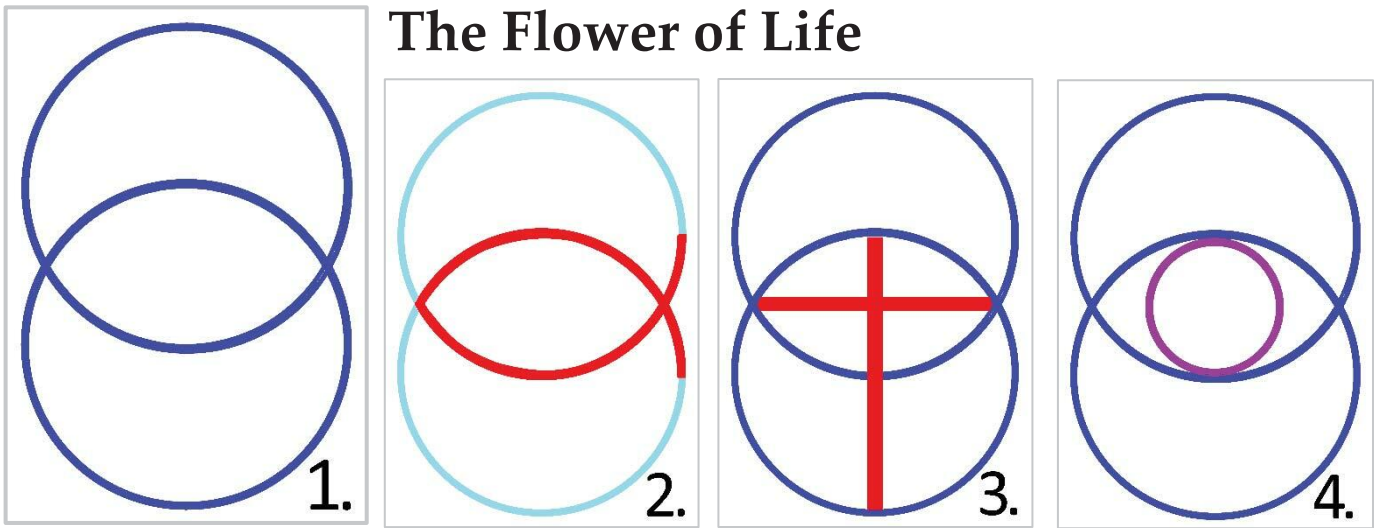
Top left: Pentagram from the flag of Morocco. Five-pointed stars are the most common on flags (USA, EU, China, Islamic, etc.)

Above right: The number five represents the human being, as in this drawing by Leonardo Da Vinci. In several philosophic systems (Pythagorean, early Christian, Jewish, Druid, etc.) the pentagram is a symbol of health and protection representing the four elements with mind or spirit as the upper point. In China and Japan it symbolises the five elements (metal, air, fire, wood and water).

Left: An elegant construction of a regular pentagon by Albrecht Durer c.1500. It is not perfectly regular but is very close.

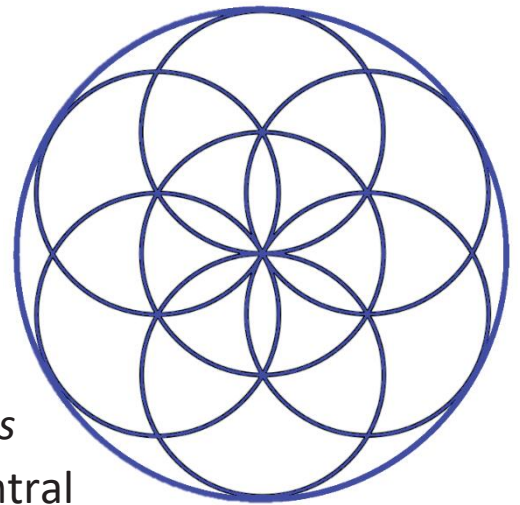
A and B are the centres of the two main circles and the lower circle is centred on their intersection.

The Flower of Life



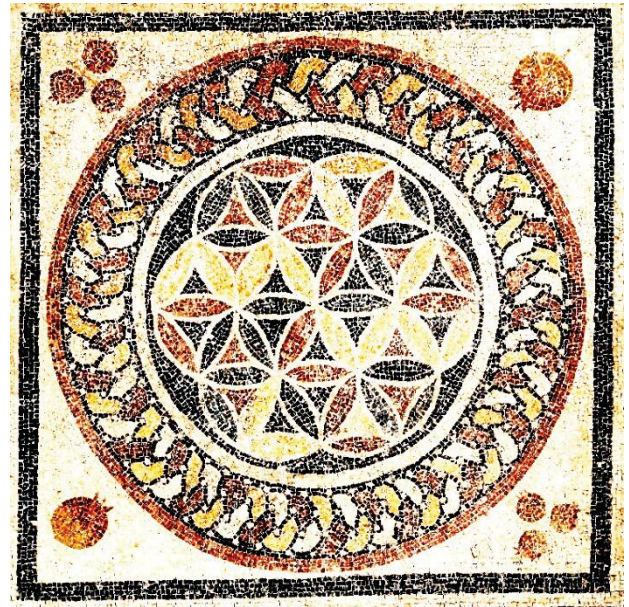
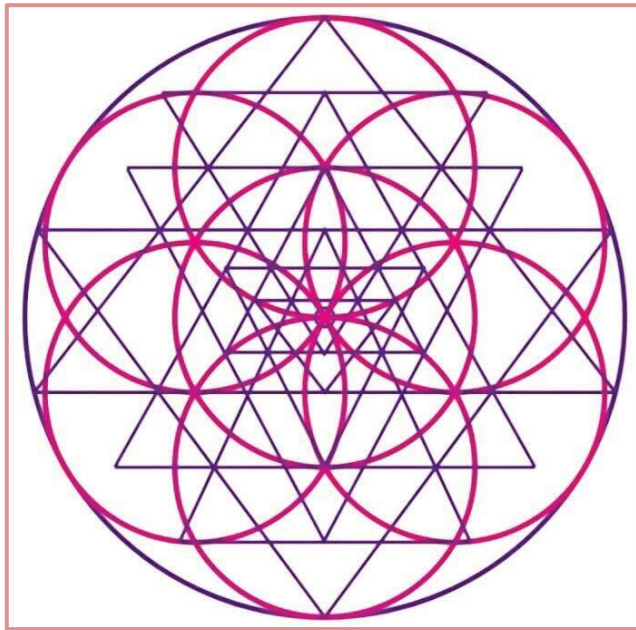
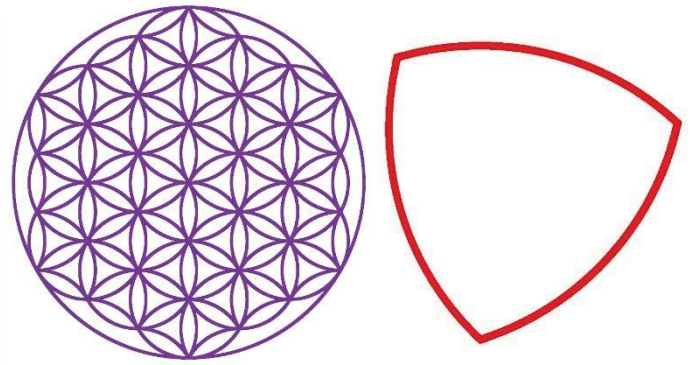
1. The ancient symbol **Vesica Piscis** (*lit. 'fish-bladder'*) has the centre of each circle on the circumference of the other, symbolising the meeting of the higher and lower natures (*or of the Formless and Manifested Divine*). There are several connections to Christ and the **Āgñyā Chakra**, viz:
2. The fish (*in red*) is used as a symbol for Christ¹. 3. The Cross. 4. A circle inside creates an eye-like design as the 'Third Eye' or the Āgñyā Chakra. (*see icon of Jesus on next page*)

In the 'Flower of Life' (*right*), a design of seven interlocking circles, the centre of each circle is also on the circumference of at least three others and so can be seen as an arrangement of six Vesicas. It symbolizes creation as the six outer circles (*the six lower Chakras or six petals of the **Swādhīṣṭhāna***) emanate from the central circle (**Ādi Śhakti**), which emanates from the central dot (**Sadāśhiva**) all bounded in the circle of oneness.



¹ The fish became a symbol of Christ as the initials in Greek of 'Jesus Christ Son of God' form ICHTHYS meaning 'fish' (*cf. Ichthyosaurus – 'fish-lizard'*). Also Christ incarnated at the start of the Age of Pisces (the fish), a period of self-sacrifice and seeking for absorption in the Divine. Each Age is about 2100 years and the Age of Aquarius has been heralded in by unprecedented scientific and technological development, coupled with a unification of the human race (still under-way!) and a rational mental attitude.

Below: In a traditional **Śhrī Chakra**, lines 1, 2, 5, 6, 7, 8 and 9 fall on intersections of the 'Flower of Life'. Euclidean construction of a **Śhrī Chakra** (using only a compass and straight-edge) starts by drawing a 'Flower of Life' (see p.82).



Top: The Flower of Life (FoL) is also constructed with nineteen circles ($1+6+12$). This pattern of interlocking circles is found all over the world (8th c. BCE Greece, Roman, Celtic, Turkish, Islamic, Westminster Abbey, Tibet, Beijing Forbidden City, etc.). It is the One (God) forming Creation (6 petals of Swad) producing life (12 petals - Heart Chakra).

Top right: The FoL contains several Reuleaux triangles whose height is constant when rolled, as each side is an arc from the opposite vertex.

Above right: Roman mosaic floor, 1st c. BCE.

Left: Icon of Jesus framed in a **Vesica**, with the four winged creatures of the Apocalypse (Revelations, 4:6–5:14: four fixed signs – Aquarius, man: Scorpio, eagle: Leo and Taurus).

Colour

Red

There is no doubt that red is the favourite colour for the inner petals of most **Yantras** and **Śhrī Chakras** (see p.95, 130, 133). It is the primordial colour associated with desire (*the **kāma-kalā** – ‘tiny speck of desire’ gives rise to the whole creation*), passion, courage, love, life, blood and birth. It is the colour of **Śhakti** – ‘energy, power’ and sacred texts like the **LSN** and **Saundarya Laharī** describe the Goddess as ‘shining like ten million rising suns’, ‘filling the whole Universe with Her rosy glow’, ‘Lotus-hued’, etc.. This pinky-red is connected with the heart, compassion and love, as opposed to a more terracotta or coral red of the **Mūlādhāra Chakra**.

Red is auspicious; Indian ladies wear a red Bindi and put red powder in the hair-parting; brides traditionally wear red saris. The Chinese also consider red lucky and put up red decorations at New Year. It is the colour of Mars (*called **Mañgal** – ‘auspicious, happy’ in India*).

The Three Nādīs

Piñgalā Nāḍī – is Yellow (*Golden*) when in good condition, representing positivity, happiness, creativity, knowledge; but in extreme becomes red expressing anger, passion, egotism and fanaticism (*fanatics always want blood!*). Gold and Amber (*Yellow/Orange*) are the colours most associated with God, and, in Hinduism and Buddhism, holy men wear saffron robes as a sign of renunciation. The Right Side has the quality of Fire – red, orange, yellow.

Idā Nāḍī – is light (*sky*) blue in good condition representing calmness, peace, compassion, refreshment, rest and healing; but black in extreme as sadness, depression, negativity and subconscious self-destructive urges. The Left Side has the quality of Earth – blue, brown, black.

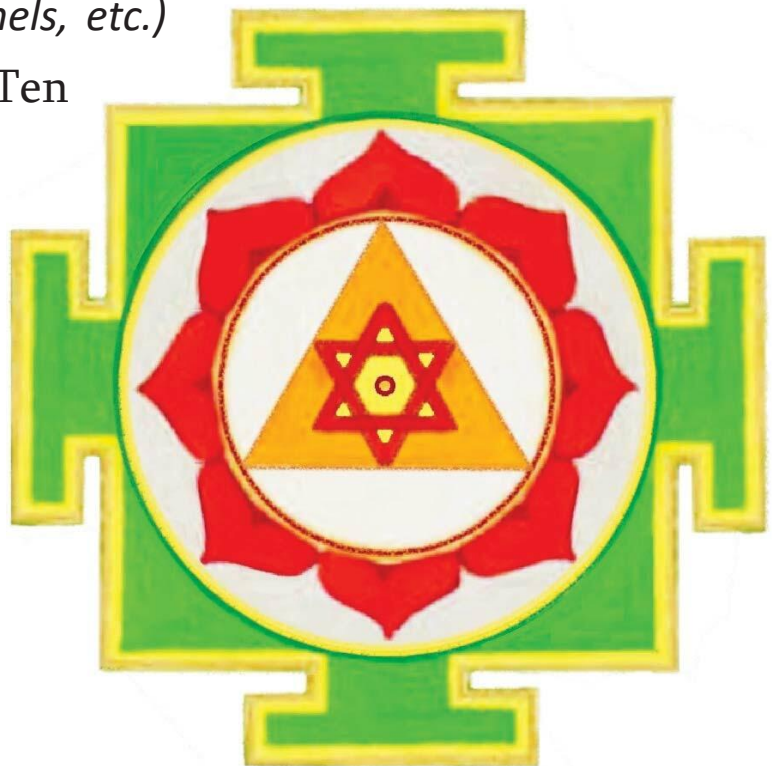
Suṣhumnā Nāḍī – starts off green but becomes white; Green is the colour of **Nābhi** and life, plants, etc. The Central Channel has the quality of Water – white, blue, green.

Red, blue and green create all the other colours when combined (*ie. added together, as in a colour TV, where red plus green gives yellow*); in the same way the three **Guṇas** create the ‘ten thousand things’ – the multiplicity of creation.

‘The One (*God Almighty*) became Two (*Śhiva & Śhakti*) which became Three (*three Guṇas, three channels, etc.*) from which sprang the Ten Thousand Things’.

Lao Tze, Tao Te Ching, v.42.

Black, red and white are the colours often associated with the three **Guṇas** but, as we have seen, are actually their extremes.



Śhrī Gaṇeśha Yantra.

The square box represents the Earth (*and the body*); and green is the colour of life; surrounded by gold and yellow lines as the power of the Sun (*creating and energising the Earth*).

The eight-petalled Lotus is the Inner Being (*five elements/five senses plus mind, intellect and ego*) which is driven by desire and passion (*red*).

The inner design has an upward pointing triangle (*gravity, stability, desire to ascend*) (*saffron coloured sacred to Hindus, Buddhists*) containing a six-pointed star (*creative energy, balance of Nature and Spirit*) – and a central dot as the source of all creation (*Supreme Spirit*).

Sacred Architecture

Although outwardly rectangular, sacred buildings have a central circular motif such as a dome, like a Yantra. The square is the Earth and the circle is Heaven. The Golden Rectangle and the square are the most extensively used rectilinear proportions in religious architecture from the pyramids and Solomon's temple to the present day.

Directions

The direction a building faces and in which the worshippers face has an impact on the state of consciousness. Facing east or north while worshipping is practiced in most religions (*Jewish, Christian, Hindu, Jain, Buddhist, Zoroastrian*); is recommended in **Vāstu Shāstra**¹ and **Feng Shui**.

East is considered the most dynamic (*facing the rising sun, high energy*). North-east is more meditative (*ruled by Lord Shiva*) and the meditation area in a house should be in the north-east corner (*according to Vāstu*).



¹ **Vāstu Shāstra** –‘building lore’ is a mainly South Indian knowledge of laying out buildings and their uses auspiciously and in harmony with natural forces (sun, moon, earth, etc.).

The Blue Mosque in Mazar-e-Sharif in Afghanistan, one of the most beautiful buildings in the world, is considered the tomb of Hazrat Ali by Sunnis. The side away from us faces Mecca.

Feng Shui (Chinese) may have originated from **Vāstu**, and has some of the same principles, but has developed along significantly different lines.

Muslims face Mecca (*although they only worship the Formless God and consider it a sin to take anything material or living as Divine!*)

In Hinduism several Deities are described as **Dakṣhina-mūrti** –‘*south-facing*’ (mainly **Śhrī Śhiva** but also **Hanumān**, **Gaṇeśha**, etc.) so that the devotee is facing north. **Śhrī Kubera** rules the North so this is considered a good direction for doing business in!

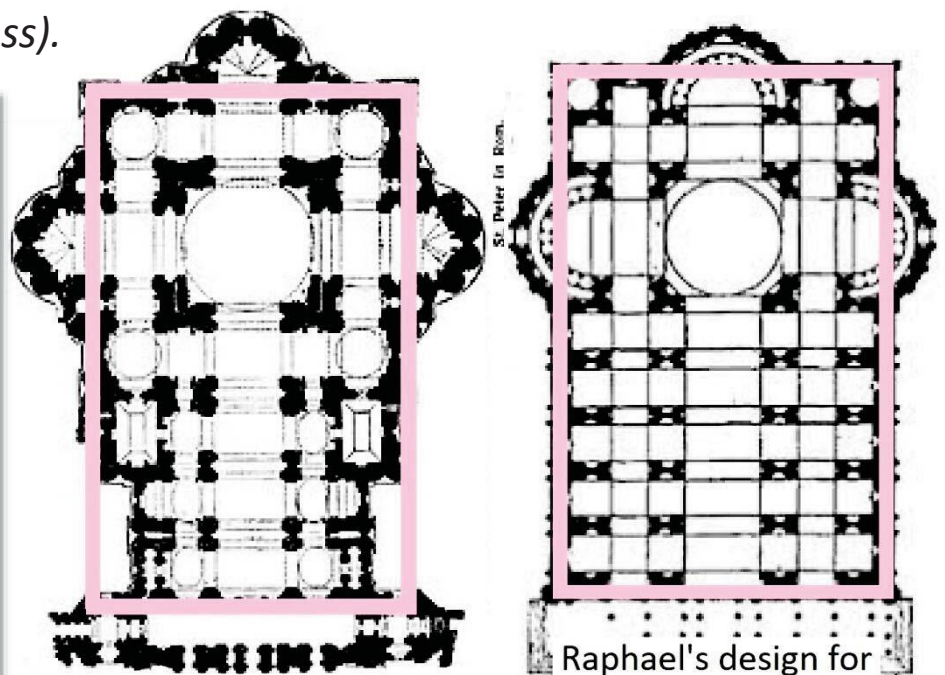
In worshipping the **Śhrī Chakra** it is recommended to sit facing east with the **Śhrī Chakra** horizontal (*so the top is towards the east*).

Buddhist, Chinese and Japanese temples face south (*direction of good fortune*). Zoroastrians pray facing the sun (*east in the morning*). Jains face east or north. Christian churches are in the shape of a cross with the altar at the east end (*top of cross*).

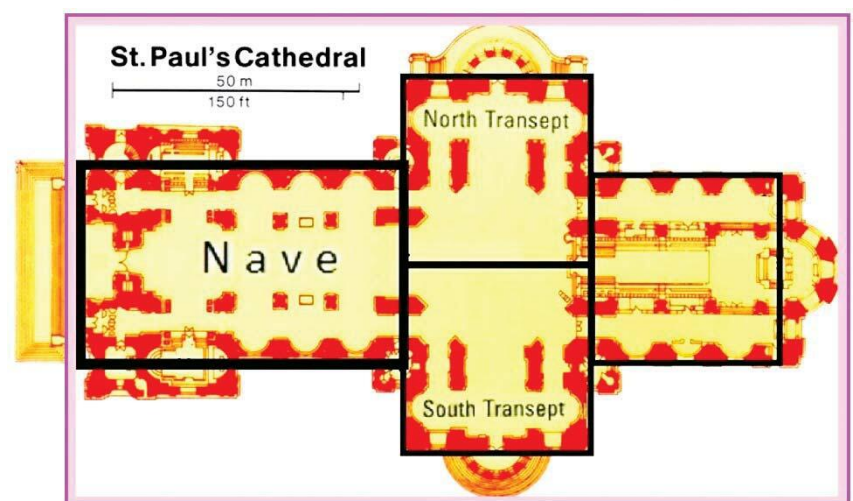
Right: The floor plan of St Peter’s Basilica, Rome, the largest church in the world. The pink outlines are Golden Rectangles.

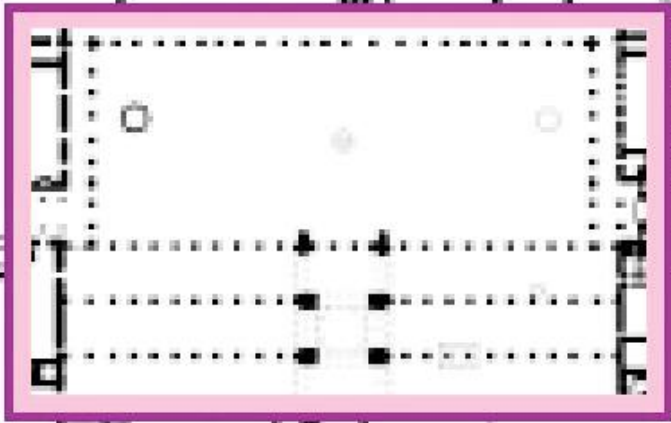
Far right: Raphael was the chief architect for six years near the beginning of the 120 years (1506-1626) it took to complete St Peters.

Below: St Paul’s Cathedral, London, fits overall in a Golden Triangle, with the nave one too and the transepts and altar three equal squares.



Raphael's design for St Peters, Rome

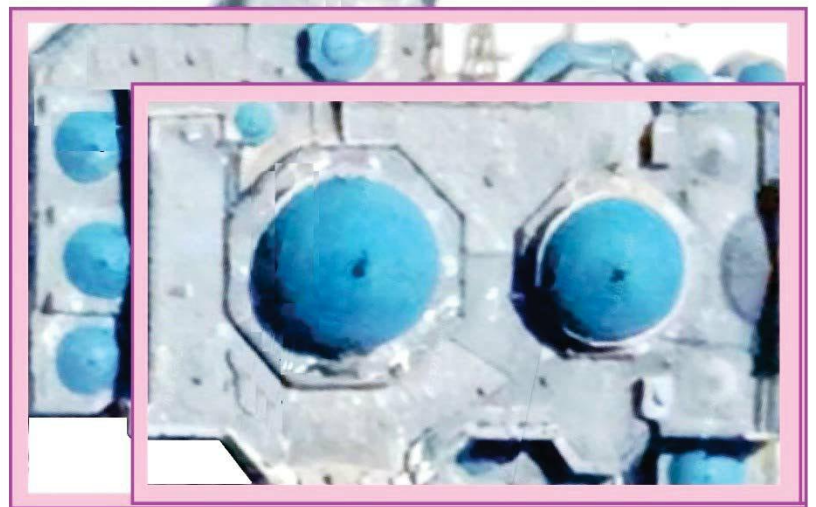
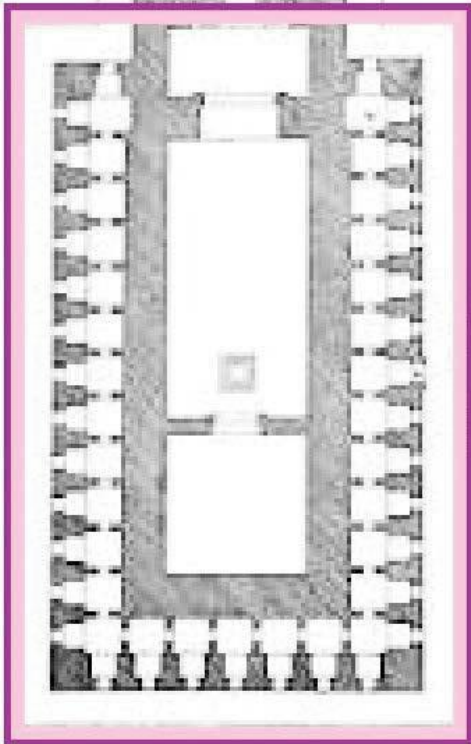




Left: The Great Mosque in Damascus is built on a Golden Rectangle (GR).

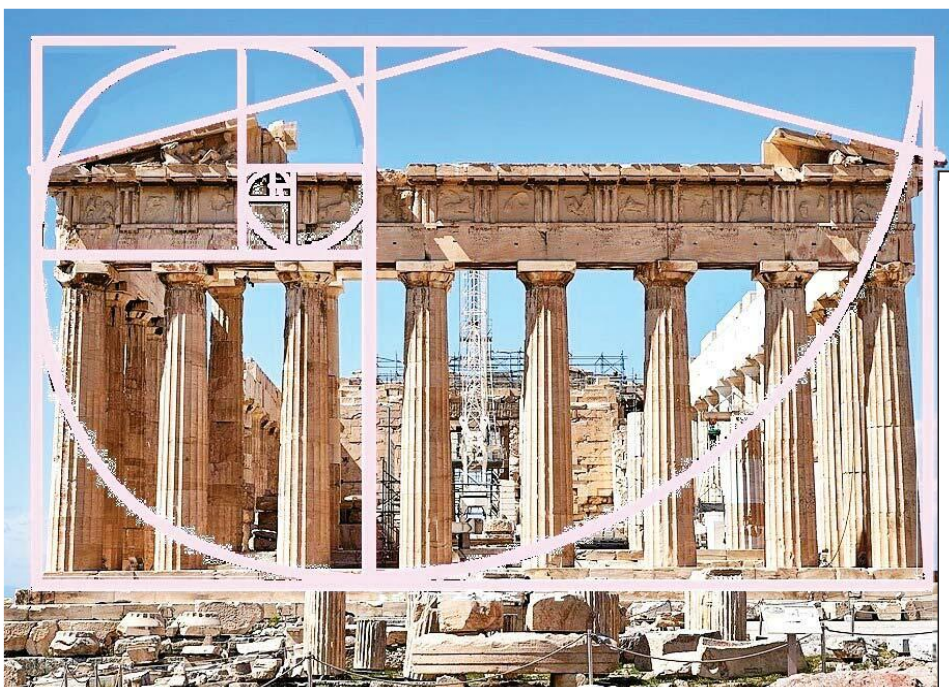
Below Left: The Temple of Solomon in Jerusalem *c.800 BCE* was based on a GR.

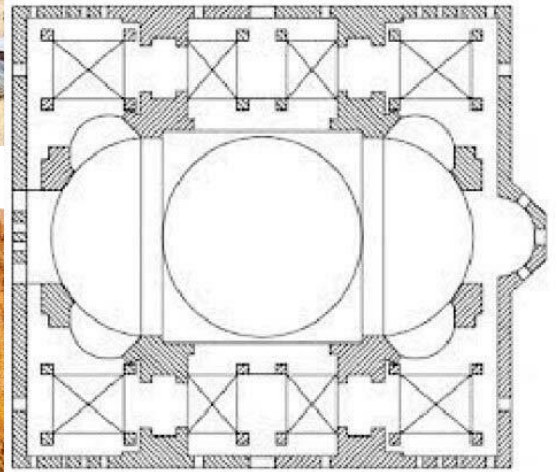
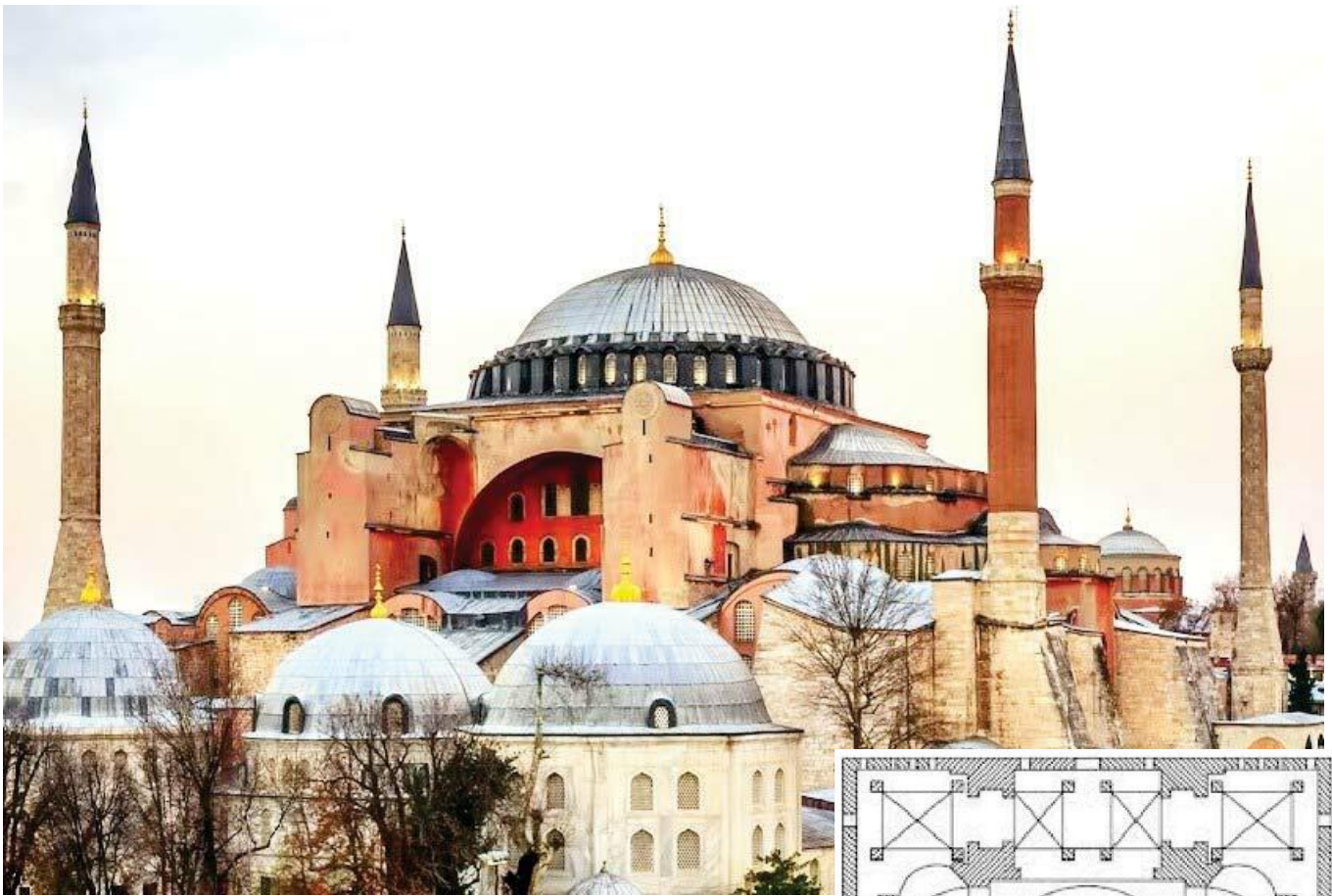
Below Right: The Blue Mosque at Mazar-e-Sharif, the tomb of Hazrat Ali, although not entirely rectangular, fits into two GRs.



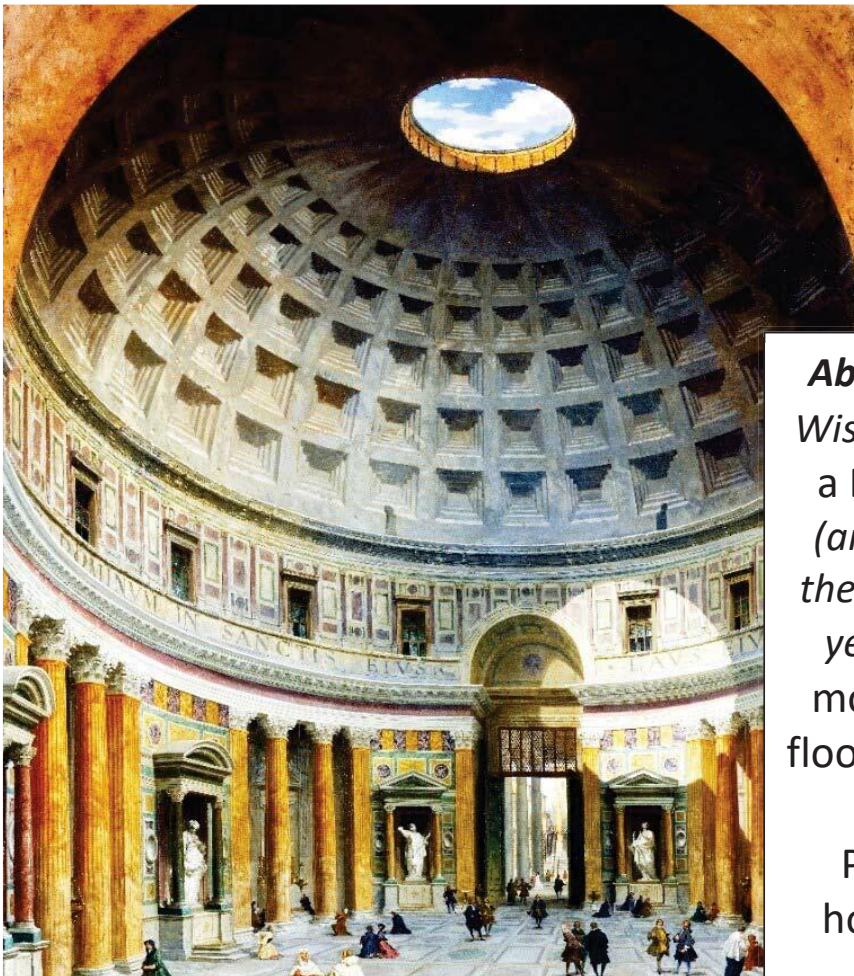
Left: Elements of the east façade of the Parthenon in Athens align with the Golden Mean.

Above: The Cross sometimes fits in a GR (*St Peter's, Rome*) making the long arm $2\frac{1}{3}$ times the short.





Floor Plan of Hagia Sophia

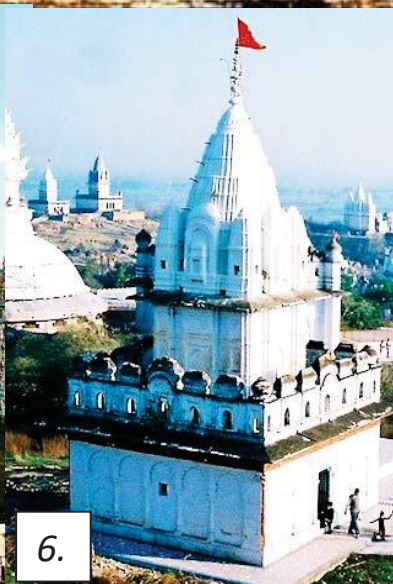
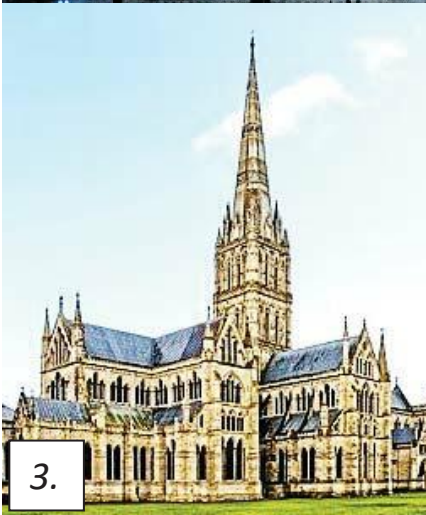


Above: Hagia Sophia –‘Sacred Wisdom’, Istanbul, was built as a Byzantine church in 532CE (and was the largest church in the world for the next thousand years) and converted into a mosque in 1453. The central floor plan is based on a square.

Left: The 2000-year old Pantheon in Rome would house a perfect sphere 142 feet (43m) in diameter.

Domes, Spires, Towers

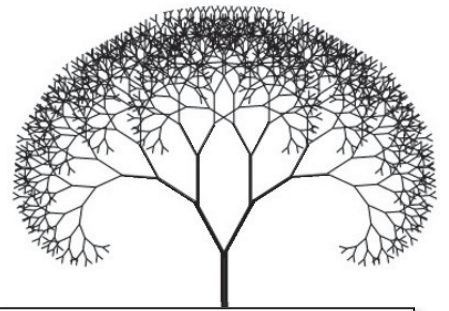
The upward pointing elements of religious buildings symbolize our desire for ascent to the Divine; like the **Śhiva Lingam** (*right*) which is probably the most ancient (*and most potent*) religious symbol still in widespread use.



1,2. Church domes (*St Peter's, Rome*) and mosques (*Al-aqsa, Jerusalem*) create **Śhiva Linga**.
3. Spires (*Salisbury, UK*) are 'inspiring'.
4. Buddhist (*Angkor Wat, Cambodia, world's largest religious building*) 5. Hindu (*Meenakshi Madurai - with nine stories*) 6. Jain (*Sonagiri, MP*) all direct our attention upwards.

Fractals and Indian Temples

In nature, the same patterns keep repeating on increasing (or decreasing) scales (such as spirals or the similarity of solar systems and atomic structure with smaller entities orbiting a heavy nucleus). We see this in nature with tree branching or snowflake growth. As it may not be possible to say exactly at what scale we are viewing we have fractional dimensions, hence the name Fractal.



A fractal 'tree' based on simple branching up to level ten. The formula to create this apparently complex object is a single line of code.

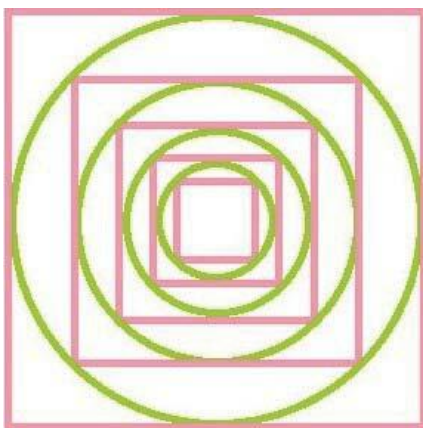


Is this the centre of the snowflake or just another branching point?

The outline of coasts are fractals as they look similar on a scale of kilometers or meters. Sacred Architecture, especially Indian temples, recognises this and emulates the Divine recursivity by repeating designs and motifs on many scales, creating a sense of awe as the mind extrapolates the recurring motif to infinity and the macrocosm of the Universe is reflected in the microcosm of the temple.

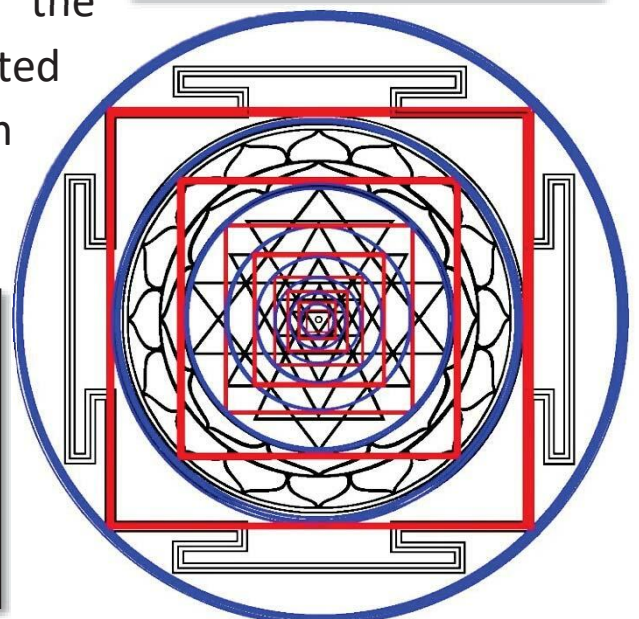


Above: The coast of Scotland showing why the length of the British coastline depends on the scale at which you measure it (somewhere between 2,000 and 20,000 miles!).



Above: Squaring the circles and circling the squares creates a fractal which grows by $\sqrt{2}$ each time.

Right: The nine levels of the Shri Chakra correspond to this principle – there are nine circles here, including the central Bindu.





*Above Left: The Shikhara –‘peak’ of a North Indian temple with repeating motifs.
 Centre: The English ‘Perpendicular’ cathedral style is a fractal with the same motif continuously repeated from the human scale up to the superhuman.
 Right: The South Indian style Gopuram –‘gateway’ at Virupaksha Temple, Hampi, has the same pattern repeated twelve times on diminishing scales.*

The Conch (*right*) is a sacred symbol in many religions and displays fractal geometry in its 3D spiral.

And then there is the ultimate fractal, the repeating pattern of the universe, the Subtle System within humans, reflecting the form of the **Virāta**.

‘So God created man in His own image.’ *Genesis 1:27*



Vāstu Śhāstra

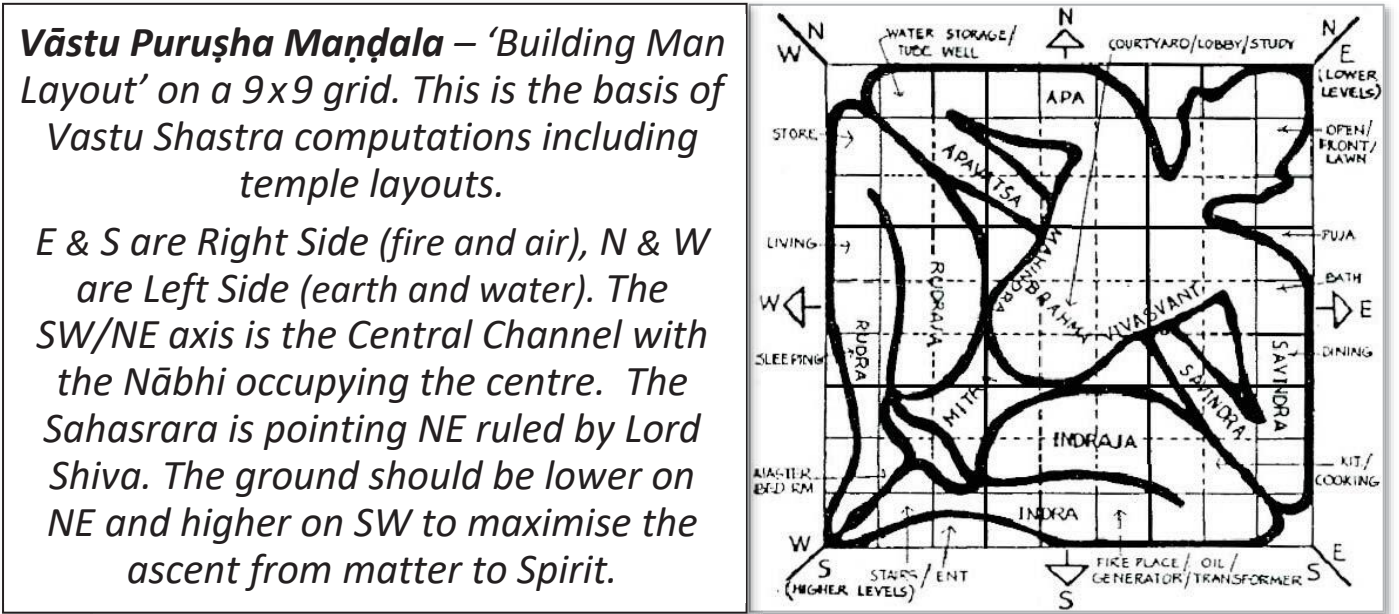
Vāstu Śhāstra seeks to align buildings with natural forces, for example facing the rising sun for positive energy or placing the altar in the NE corner to maximise the spiritual influence of Lord Shiva. Indian temples are built to focus the Divine Energy of the Deity into the Sanctum Sanctorium; in the same way that pyramids are said to focus energy into the central chamber (*the centre of gravity at one third of the height*). This involves several layers of dense material

Vāstu Puruṣha Maṇḍala – ‘Building Man Layout’ on a 9x9 grid. This is the basis of Vastu Shastra computations including temple layouts.

E & S are Right Side (fire and air), N & W are Left Side (earth and water). The SW/NE axis is the Central Channel with the Nābhi occupying the centre. The Sahasrara is pointing NE ruled by Lord Shiva. The ground should be lower on NE and higher on SW to maximise the ascent from matter to Spirit.

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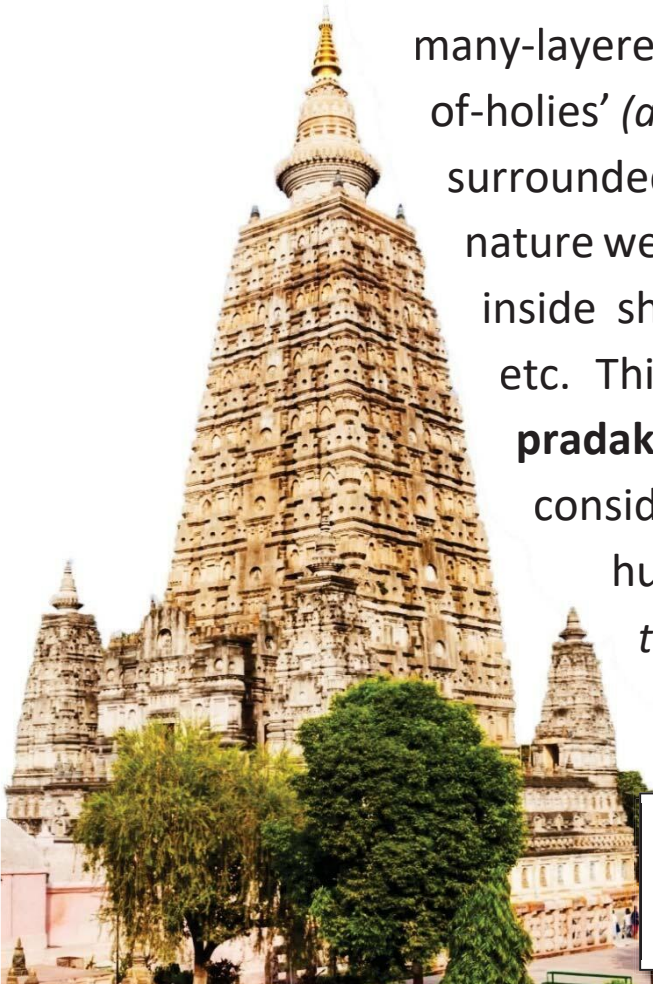
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(normally stone) and the use of metals (for the idol, a mixture of five metals – copper, silver, gold, zinc and iron).

Biomimesis –‘*mimicing nature*’– **Vāstu Shāstra** includes orientation to assist ventilation and shading and Indian temple builders copied nature (*eg. termite mounds*) in ways to keep the inside of buildings cool.

Another aspect of nature reflected in Indian temples is the protective many-layered construction with the central 'holy-of-holies' (*above which is the main **Vimana** – 'tower'*) surrounded by up to seven outer chambers. In nature we see this in nuts and seeds, which grow inside shells, inside fruits, inside outer skins, etc. This many-layered style also facilitates **pradakshina** – '*circumambulation*' of the Deity, considered an important act of respect and humility (*going round clockwise keeping the Deity always on one's right hand*).



*The ancient but recently restored temple at **Bodh Gaya** – on a square base, the tower has nine levels.*

Solid Geometry

The universe is structured with geometrical shapes (*Geo-metry* – ‘Earth measurement’).. The sphere is obviously God’s favourite - stars, planets, atoms, etc. - and is associated with the **Sahasrāra Chakra** as the perfect integration of all shapes. It is infinitely symmetrical in every way, with the highest volume to surface area ratio, and the minimum potential energy (*Second Law of Thermodynamics* - *the universe is always trying to minimise its energy*). The next most ‘efficient’ shapes are the regular polyhedra, based on the Platonic Solids which also have many levels of symmetry, a Divine principle which carries vibrations (*see p.91*).

The Platonic Solids

The Platonic Solids are the five regular polyhedra – the tetrahedron, cube, octahedron, dodecahedron and icosahedron. They are ‘regular’ as every face, edge and vertex is identical and interchangeable and they fit inside a sphere with all the vertices touching.

The tetrahedron, octahedron and icosahedron are made of equilateral triangles - four, eight and twenty respectively – the cube of six squares and the dodecahedron of twelve pentagons.

The Greek philosophers¹ considered these forms as Divinely perfect and attributed them to the five elements, which correspond with the Chakras in the expected way :–

¹ *The concept of ‘regularity’ may have been first postulated by Pythagoras (c.500 BCE) who was a great believer in the mathematical structure of the universe. They are named after Plato (c.360 BCE) who, in his ‘Timaeus’, suggested the connection to the elements. At about the same time it was proven that no other regular convex solids were possible (Proof: A vertex must have at least three faces meeting and have an angle defect (ie. add up to less than 360°) so three, four or five triangles, three squares or three pentagons are the only possibilities). Descartes (c.1625) discovered that: Angle Defect x No. of vertices = 720°. Euler’s Formula (c.1750): $V+F=E+2$ (Vertices, Faces, Edges).*

Cube – Earth – **Mūlādhāra Chakra** (*six directions – N,S,E,W, up & down*)

Tetrahedron – Fire (*always forms an upward pointing triangle!*) – **Swādhiṣṭhāna** and the **Kuṇḍalinī** (*subtle form of fire*). This symbolises creation as, on a flat base, the three upward pointing triangles are the three **Gunas** – ‘attributes’ whose interplay produces creation.

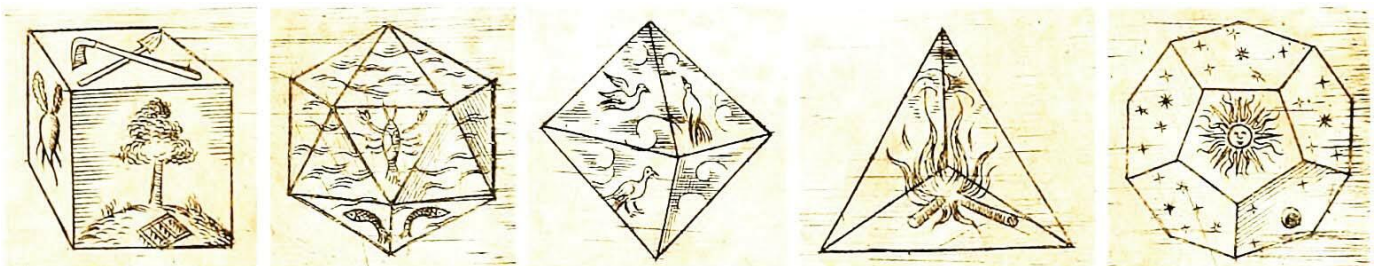
Icosahedron – Water (*closest to spherical - easiest to roll*) – **Nābhi Chakra** and **Void** (*20 faces = 2 x 10 petals/10 Adi Gurus*)

Octahedron – Air – Heart (*bipyramid structure - meeting of lower and higher natures*).

Dodecahedron – Ether, the Heavens, the universe, Spirit – its twelve sides may correspond to the twelve Zodiac signs. **Viśhuddhi Chakra**.

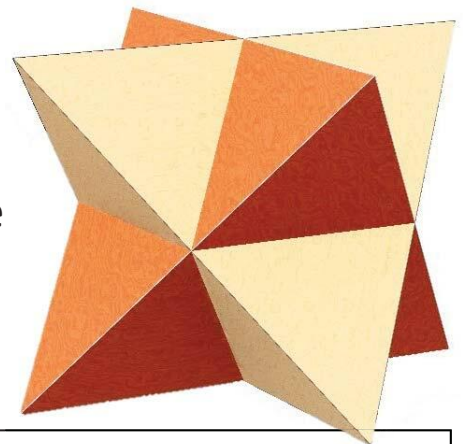
Merhābāḥ - Āgñyā Chakra (*element of mind*) (*see text box below*).

Sphere – **Sahasrāra** (*element of Divine Vibrations*).

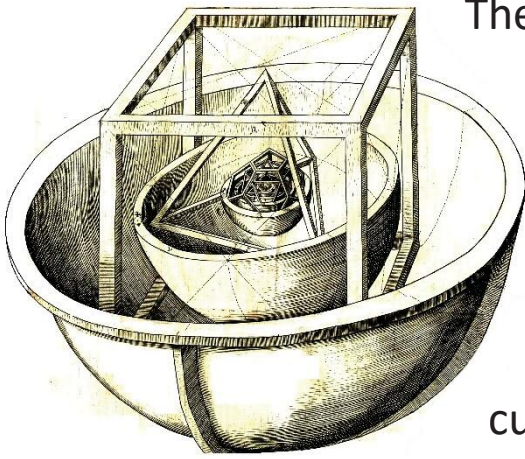


Assignment to the elements in Kepler's *Harmonices Mundi*

Johannes Kepler (*c.1600*), who started his career as assistant to the great astronomer Tycho Brahe, showed that non-convex regular solids were possible by replacing the faces of the convex solids with protruding or inverted pyramids formed of equilateral triangles (*right*).

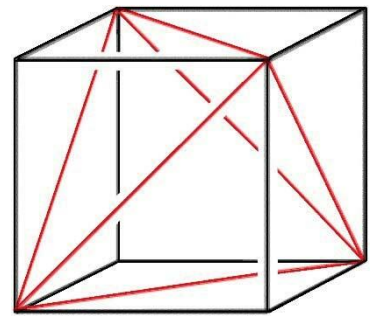


Above right: Two intersecting tetrahedra form a stellated octahedron. Every face is an equilateral triangle. This is known as the **Merhābāḥ** – ‘God’s chariot’ (*Hebrew*), connected to the **Āgñyā Chakra** and symbolising the integration of body and Spirit (*like a 3D version of the Star of David*).



The Platonic solids can be fitted inside each other in various ways. They form pairs of 'Dual's where the number of vertices of one equals the number of faces of the other and vice versa. So the six vertices of the octahedron (8F,6V) can each be placed in the centre of a cube's face; or the eight corners of a cube (6F,8V) land on the centre of an octahedron's faces.

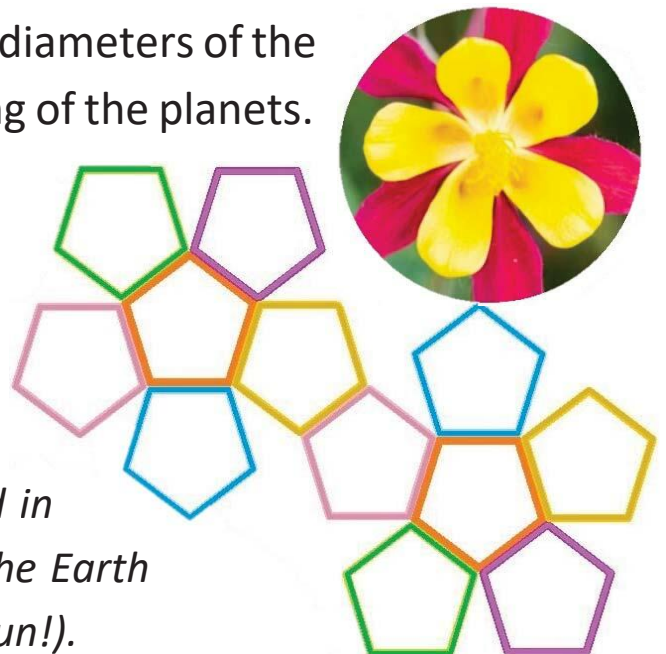
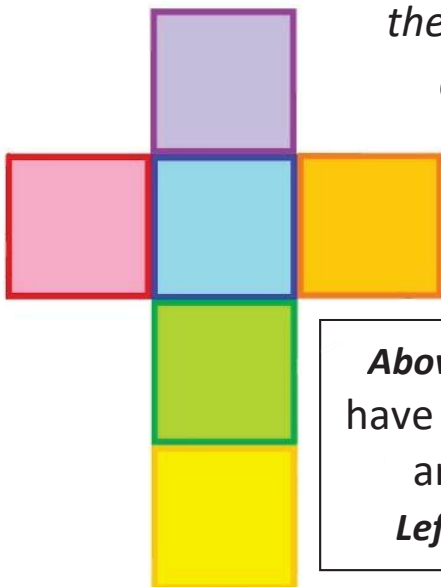
The icosahedron (20F, 12V) and dodecahedron (12F, 20V) are 'dual' with many dimensions and ratios relating to the Golden Mean (see p.115). The tetrahedron fits inside a cube (right) so that its six edges form a diagonal on each of the cube's faces.



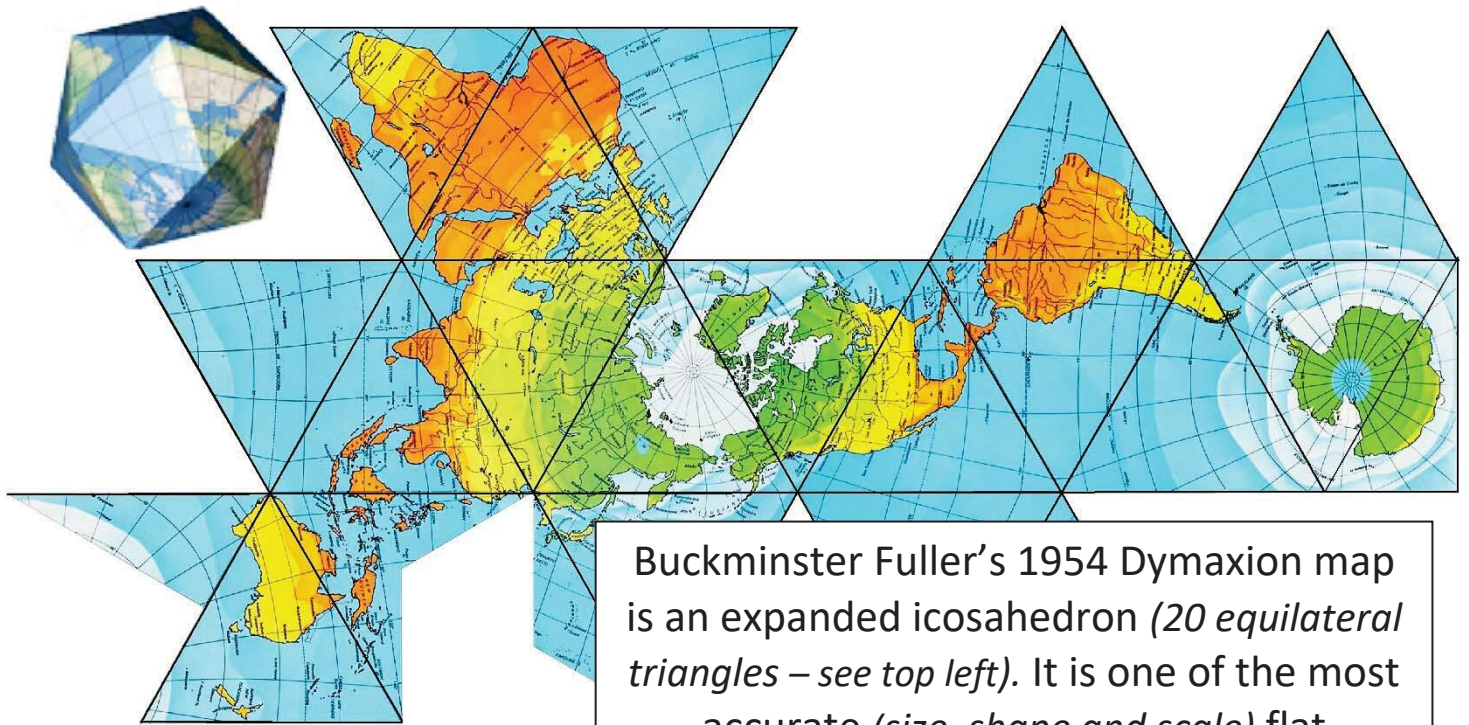
Kepler tried to show (*not very successfully*) that the spacing of the six planets known at his time corresponded to the dimensions of the solids when nested inside each other (see pic above). Each shape is in a sphere which fits inside the next shape and the diameters of the spheres have similar ratios to the spacing of the planets.

However the idea eventually gave rise to his three laws of planetary motion which revolutionised astronomy (at

the same time that Galileo was being imprisoned in Italy for saying the Earth goes round the Sun!).



Above right: An expanded dodecahedron. Most flowers have five petals. Like the dodecahedron, flowers (*in Puja*) are associated with the Ether and the **Viśhuddhi**,
Left: Cube – may have connections with the **Āgñyā**?



Buckminster Fuller's 1954 Dymaxion map is an expanded icosahedron (20 equilateral triangles – see top left). It is one of the most accurate (size, shape and scale) flat representations of the Earth's landmasses. The main axis through the poles goes through India and the USA (c.90° longitude).

Buckminster Fuller (1895-1983) is most famous for his Geodesic Domes – based

on expanding a dodecahedron with hexagons in between. This 60 vertex solid is found naturally in carbon (C_{60} Fullerenes) and is used to make footballs (known as 'Buckyballs' (right)).



The Platonic Solids are found in nature in crystals and other atomic bond structures (see below). The fact that water forms highly symmetrical icosahedral (H_2O)₂₈₀ nano-structures (eg. in clouds)

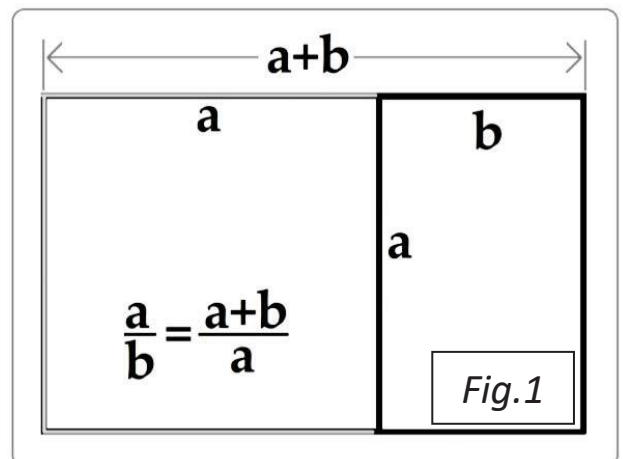


supports Plato's symbolism of water as the icosahedron.

Left: Octahedral Fluorite. Diamond is also naturally octahedral. **Centre:** Sugar and salt ($NaCl$) both form cubic crystals which is why they are easily confused. **Right:** Natural dodecahedral Pyrite crystal.

The Golden Mean (*also known as the Golden Ratio, Golden Section, Divine Ratio, Divine Proportion, etc.*), symbolised by the lower case Greek letter phi φ , is the ratio or proportion considered the most aesthetically and spiritually pleasing. Many parts of the human body conform to it; it is found abundantly in nature producing spiral formations such as snail shells, sunflower seeds and galaxies and has been widely used in architecture since ancient times.

It is the ratio of a rectangle where, if a square is added onto the long side, the proportions of the new rectangle remain the same. So in Fig.1 the ratio of **a:b** (*small rectangle*) is the same as **a+b:a** (*large rectangle*).

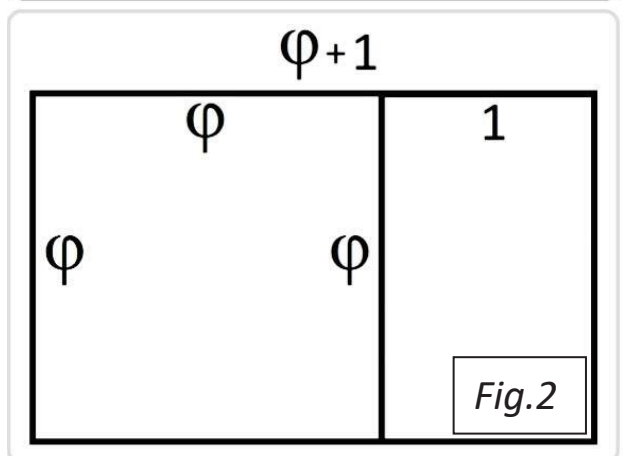


Or in Fig.2 if we call **a = φ** and **b = 1**,

then:-
$$\frac{\varphi}{1} = \frac{\varphi+1}{\varphi}$$

Cross-multiplying and solving the quadratic equation¹ gives: $\varphi = \frac{\sqrt{5}+1}{2}$

1.618 is a very good approximation (*1.618034 to be more precise*).



Solution to a quadratic equation:
 $ax^2 + bx + c = 0$

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

If: $\varphi^2 - \varphi - 1 = 0$

Then: $a = 1, b = -1, c = -1$

$$\varphi = \frac{1 \pm \sqrt{1+4}}{2} = \frac{1 + \sqrt{5}}{2}$$

¹The Quadratic Formula (right) was known to the Babylonians c. 1500 BCE. Known in India as Brahmagupta's Formula (c.628CE).

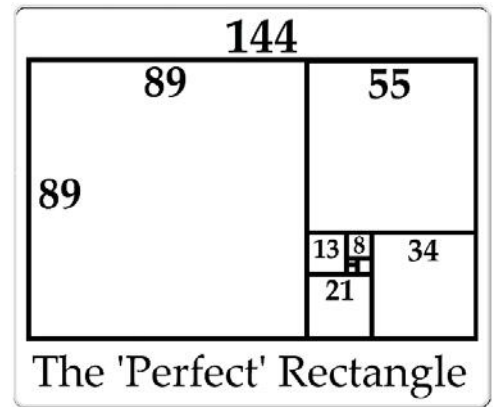
Some Mathematical Properties of φ

A sequence of whole numbers where each number is the sum of the two before it, approaches this ratio as it gets larger:

1 : 1 : 2 : 3 : 5 : 8 : 13 : 21 : 34 : 55 : 89 : 144

This is known as the Fibonacci series (*after Leonardo Bonacci (later called Fibonacci) c.1200,*

Pisa, Italy, who helped to introduce Indo-Arabic numbers, including zero, into Europe). Consecutive numbers never have a common factor!



Powers of φ

After φ^4 , the powers of φ get closer and closer to integers. The number of zeros after the decimal point (*or .999's*) keeps increasing and 1,860,498.0000003742 (φ^{30}) has six! That's very close to an integer!

1.618 (φ) : 2.618 (φ^2) : 4.236 (φ^3) : 6.854 (φ^4) : 11.1 : 18 : 29 : 47 (φ^8) : 76 : 123 : 199 : 322 : 521 : 843 : 1,364 : 2,207 (φ^{16}) : 3,571 : 5,778 : 9,349 : 15,127 (φ^{20}) : 24,476 : 39,603 : 64,079 : 103,682 : 167,761 : 271,443 : 439,204 : 710,647 (φ^{28}) : 1,149,851 : 1,860,498 : 3,010,349 : 4,870,847 (φ^{32}) (*Note: φ^{4n} end in 7 or 2, φ^{4n+1} in 6 or 1, φ^{4n+2} in 8 or 3, φ^{4n+3} in 9 or 4.*)

Each number is still the sum of the two before it ($\varphi^3 = \varphi^2 + \varphi$; $\varphi^4 = \varphi^3 + \varphi^2$; *etc.*). It would be a Fibonacci series beginning: 1, 3, 4, 7, 11,

167,761 (φ^{25}) is one of my favourites (*its three prime factors 11, 101 and 151 are also palindromic*).

Even the negative powers form a Fibonacci series:

.....0.236 (φ^{-3}) : 0.382 (φ^{-2}) : 0.618 (φ^{-1}) : 1 (φ^0) : 1.618 (φ)

Also: $0.618 + 0.618^2 = 1$ and: $1 \div \varphi = \varphi - 1$

There are several other interesting mathematical properties of φ many of which are connected with pentagons and pentagrams (*see p.98*).

Spirals

Fig.4. Drawing a quadrant in each square gives a 'Perfect Spiral', a shape found in nature such as shells, galaxies and the arrangement of plant leaves. This is a type of Fractal (*a design which looks the same whatever scale it is viewed on. See p.108*).

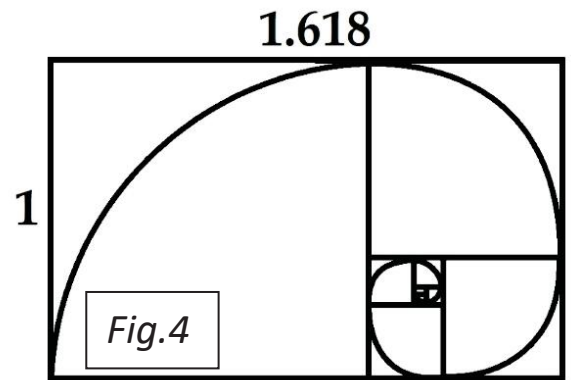
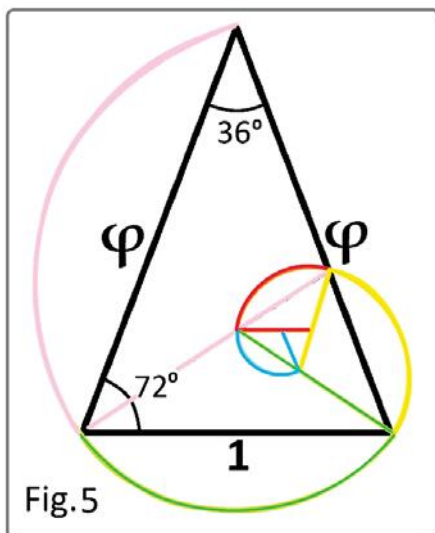
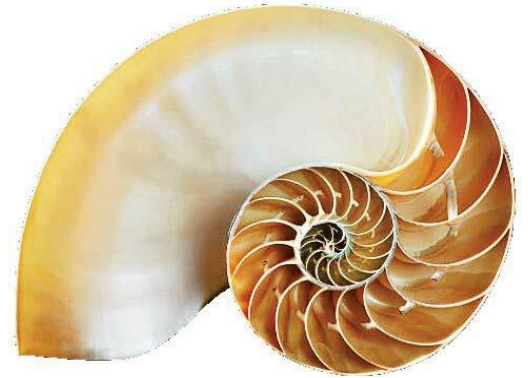


Fig.5. Another type of 'Golden Triangle' is an isosceles triangle with sides φ and base 1 (*below*). This is the point of a Pentagram (5-pointed star). It is

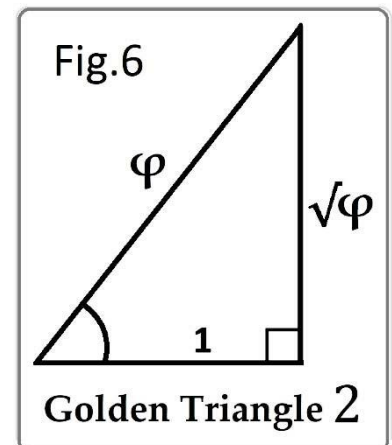


the only isosceles triangle whose base angle is twice the top angle.

Bisecting the base angle splits it into two smaller isosceles triangles (*also unique!*) and drawing an arc from the bisector point to the opposite side repeatedly produces a perfect spiral.

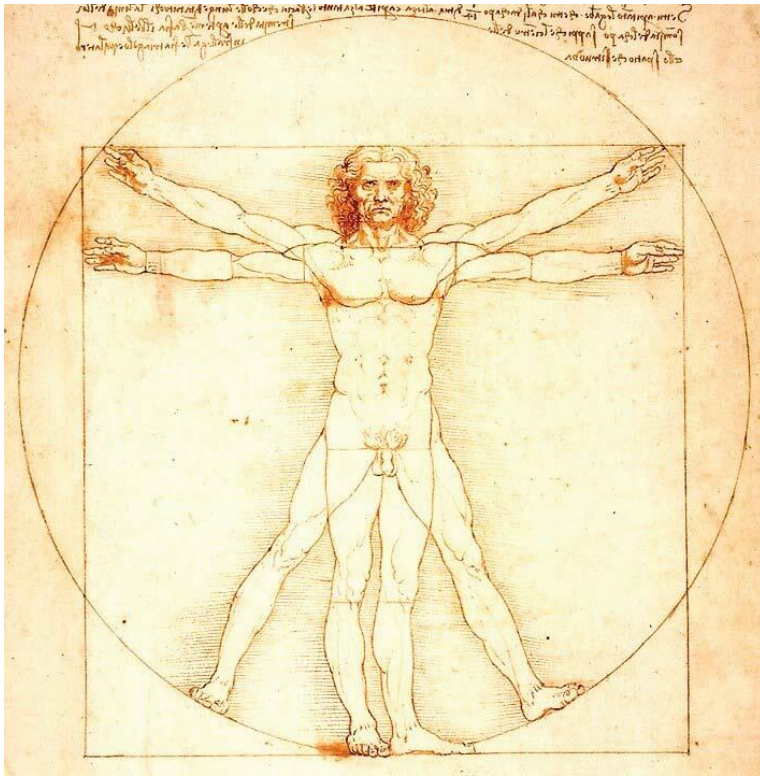


The Golden Triangle in **Fig.6** (*half a Great Pyramid*) is the only right-angled triangle with sides in a geometric ratio. ($1 : \sqrt{\varphi} : \varphi$. ratio of $\sqrt{\varphi}$).



Spacing of the Planets

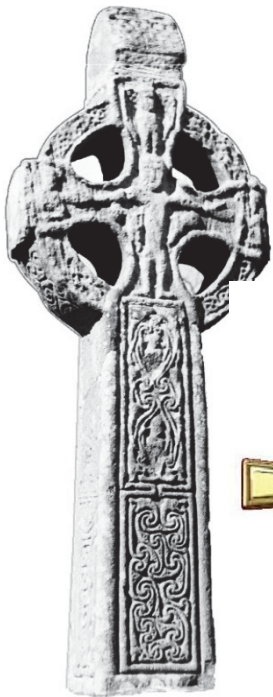
The average ratio of the distances from the Sun of the inner planets (*allowing for the Asteroid Belt between Mars and Jupiter being a disintegrated planet*) is 1.63 (*close to φ*) and the square roots of their orbital periods have an average ratio of 1.613. According to Kepler's Third Law (*c.1600*), the square of the orbital period of a planet is proportional to the cube of its distance from the Sun.



Human Body

Leonardo Da Vinci's famous drawing (*left*) shows that the arm-span is the same as the height (*in a square*). The navel is the centre of the circle surrounding the feet and hands, and the ratio of the navel to overall height is ϕ ; so the ratio of the square's sides to the circle's radius is ϕ .

Other examples of the Golden Mean in human proportions include the ratio of height to width of the face; chin to eyebrows relative overall height of the head, etc.



Other Sacred Symbols

Other sacred symbols include the Christian Cross, the Celtic Cross, the Ankh (*Egyptian Cross*), the Maltese Cross and the Swastika (*Indian Cross*).



For more details see 'The Significance of the Cross' on symb-ol.org.

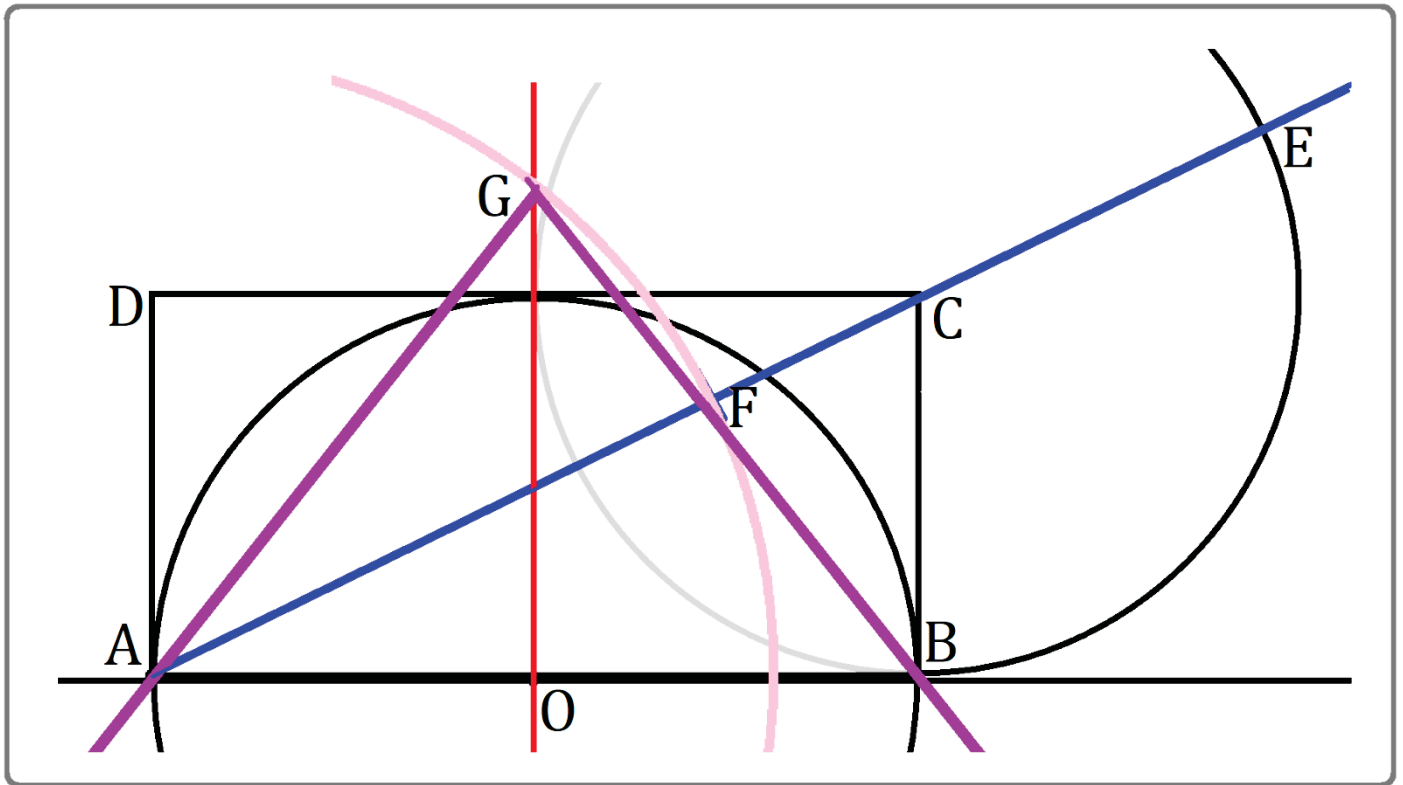
Above Left: Celtic Cross. The circle represents eternity, unity, love and the endless cycle of creation; as a synthesis of Christian and ancient wisdom.

Centre: Ankh - known as the Key of Life, this symbol of Immortality and the Afterlife was depicted in the hands of Gods and Pharaohs.

Above Right: A Tori Gate at Japanese Shinto shrines marks the boundary between the mundane and the spiritual realms.

Constructing a Golden Triangle

Using only a compass and a straight-edge one can create a Golden Triangle (*whose hypotenuse to half-base ratio is φ (ϕ) ($\phi = 1.618 = (\sqrt{5}+1)\div 2$ see p.96, 115).* Standard geometric techniques such as erecting a perpendicular, bisecting a line, etc. will be assumed.



Draw a horizontal line and mark a point O, which will be the centre if making a Śhrī Chakra. From O, draw a semi-circle which cuts the line at A and B (*radius about $\frac{3}{4}$ of desired Śhrī Chakra inner circle radius*) and draw the rectangle ABCD around it (*arcs from A and B will help*).

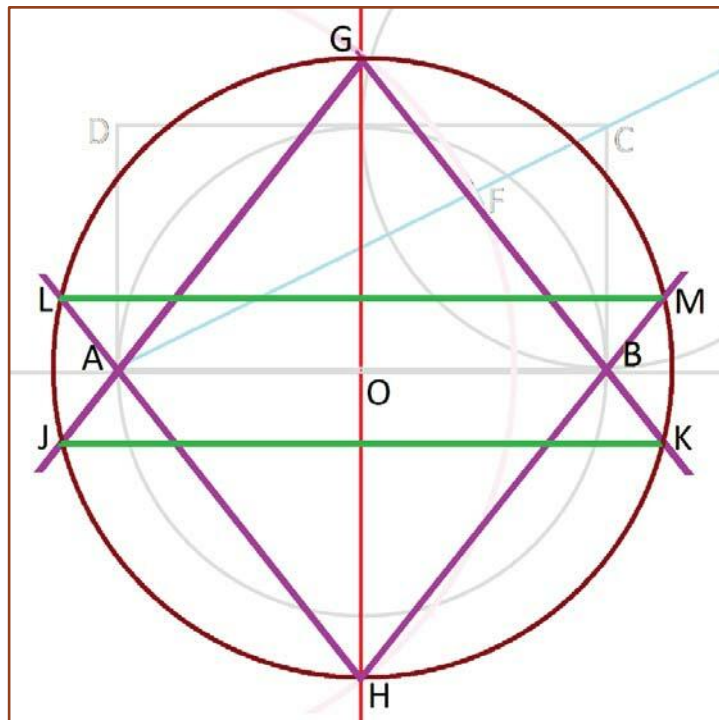
With the same compass setting draw a circle on C. Draw the diagonal AC and extend it until it meets this circle at E.

AC, being the diagonal of a 2x1 rectangle, is $\sqrt{5}$ long. CE is 1 unit long. So AE is $\sqrt{5}+1$. Bisecting this line (*at F*) makes AF equal to φ . An arc through F (*centred on A, in pink*) cuts the vertical centre line at G (*or arcs from A and B will meet at G*). Connecting G to A and B creates the Golden Triangle AGB (*shape of the Great Pyramid*).

Drawing a Śhrī Chakra starting with a Golden Triangle

Starting with $\Delta 7$ (largest up-triangle) as a Golden Triangle and $\Delta 3$ (largest down-triangle) on a 6,6,5 (or $\sqrt{2}$ (see 3. on p.83)) spacing from the top, gives a good result (bottom of page). With both $\Delta 3$ and $\Delta 7$ as Golden Triangles a Śhrī Chakra where ten points touch the circle can be drawn (see p.87).

To start a Shri Chakra with a Golden Triangle, draw a circle¹ on O (on previous page) going through G. The extensions of GA and GB will cut this circle at J and K (JK will be L7). If required, the second Golden Triangle can

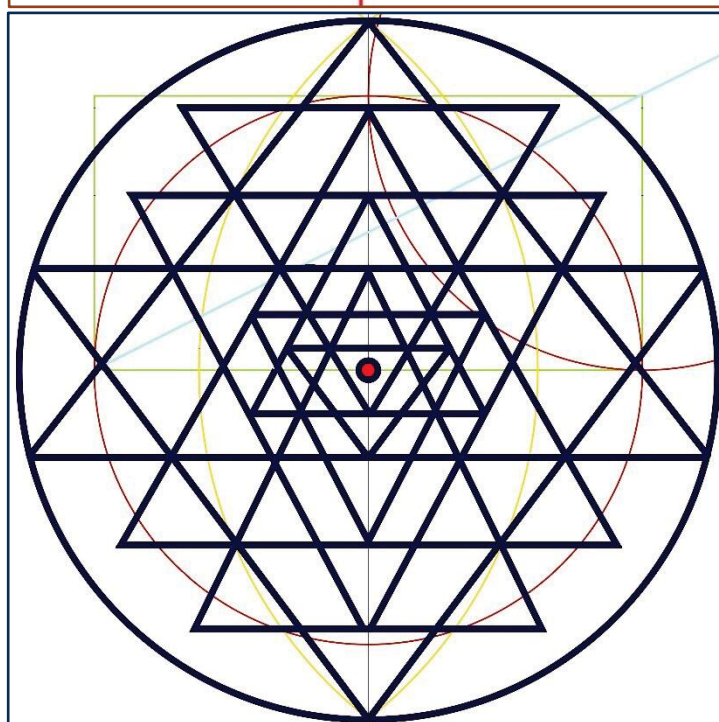


be made by extending lines HA and HB to L and M (LM will be L3).

The rest of the construction follows the method in Figs. 1-8 on pages 82-83.

¹ The circle can be made bigger (or smaller) by centering it on the vertical line below (or above) O and still going through G.

The horizontal line AB will then need to be redrawn through the point chosen and A and B repositioned.



Left: Starting with $\Delta 7$ (largest up-triangle) as a Golden Triangle (but not $\Delta 3$) and $\Delta 1$ as an equilateral, produces a well-balanced Śhrī Chakra.

Why are the numbers nine and one hundred and eight considered auspicious or mystical numbers in many cultures?

Nine

In Sahaj there are nine **Chakras** to be traversed to attain full absorption in the Supreme Consciousness; seven to **Sahasrāra**, then **Ardha-bindu** – ‘half-moon, crescent’ and **Bindu** – ‘dot’ before **Valaya** – ‘circle’ which is not a **Chakra** but the pure **Ādi Śhakti** (*first emanation of the Divine*).

“Within us there are seven chakras for your ascent and two above. So all these nine chakras are to be crossed in this lifetime.”

19-10-88, Pune.

Mayan pyramid temples in Mexico (*see p.123*) have nine levels to the temple on top. **Chichen Itza** (*p.123*), the most famous, has 365 steps (*days of the year*), 91 on each of the four sides plus the top. This may have helped them to calculate between solstices and equinoxes. Gateways on Indian temples often have nine levels (*see Meenakshi Madurai, p.107*).

Buddhism has nine levels of consciousness, the highest being **Amala** – ‘pure’ **Buddha** nature beyond all **Karma** and dualism; Buddhist temples often have nine levels (*p.123*). Jains have nine **Tattvas** – ‘principles’ towards perfection, from **Jiva** – ‘soul’ up to **Mokṣha** – ‘liberation’.

In Islam, Ramadan, the sacred month of fasting and prayer, is the ninth month; Mohammad’s first revelation had nine verses; there are nine archangels (*Jibra’il (Gabriel), Mika’il (Michael), etc.*). Jews and Christians have nine classes of divine beings (*Seraphim, Cherubim, Archangels, etc.*)

Being ‘on cloud nine’ means a state of perfect happiness (*in cloud classification type 9 are the tallest cumulonimbus (rainstorm) clouds*).

A human baby takes nine months to gestate. There are nine openings in the human body (*ears, eyes, nose, mouth, urinary and defecatory*). When

we **namaskār** to the Divine, we touch the ground with nine points – feet, knees, elbows, hands and forehead.

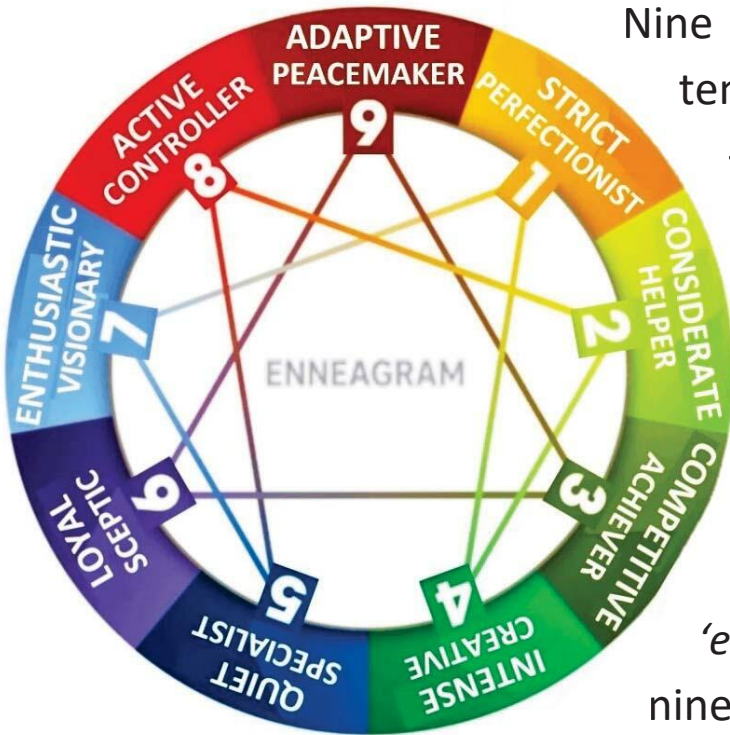
Numerologically adding nine does not change a number [$24 (2+4=6) + 9 = 33 (3+3=6)$]; multiplying by nine creates a 9 [$17 \times 9 = 153 (1+5+3=9)$]. Nine is completeness and spiritual enlightenment; in Feng Shui it is ‘fullness of Heaven and Earth’ and signifies achievement of goals and prosperity. Nine is the highest digit, coming before 0 – ‘*Śhūnya, zero*’; the state of losing all sense of ‘me’ and becoming dissolved in the Divine. Nine is the only odd single-digit composite (*non-prime*) number and perfect square.

In several languages the word for nine also means ‘new’ [*Sanskrit/ Hindi- nava, Latin- nova, Greek- ennea/nea, French- neuf, German- neun, etc.*].

Nine is the completion of a cycle before ten begins a new one.

There are nine **Rasas** – ‘sentiments, essences’ in Indian dance and drama which a good play should include (*love, laughter, anger, compassion, courage, fear, disgust, wonder and peace*).

And there are the nine **Āvaraṇas** – ‘enclosures’ in the **Śhrī Chakra** as the nine veils of illusion to be transcended in order to reach the Ultimate Reality. The inner design is made of nine overlapping triangles representing the nine **dhatu**s – ‘elements’ (*five outer, four inner*) making up a human being. Verse 2 of the **Tripurā Upaniṣhad** (p.142) lists seven elements of the **Śhrī Chakra** that have a nine-fold nature.



The **Enneagram** depicts the nine personality types, used for character assessment and career suitability.

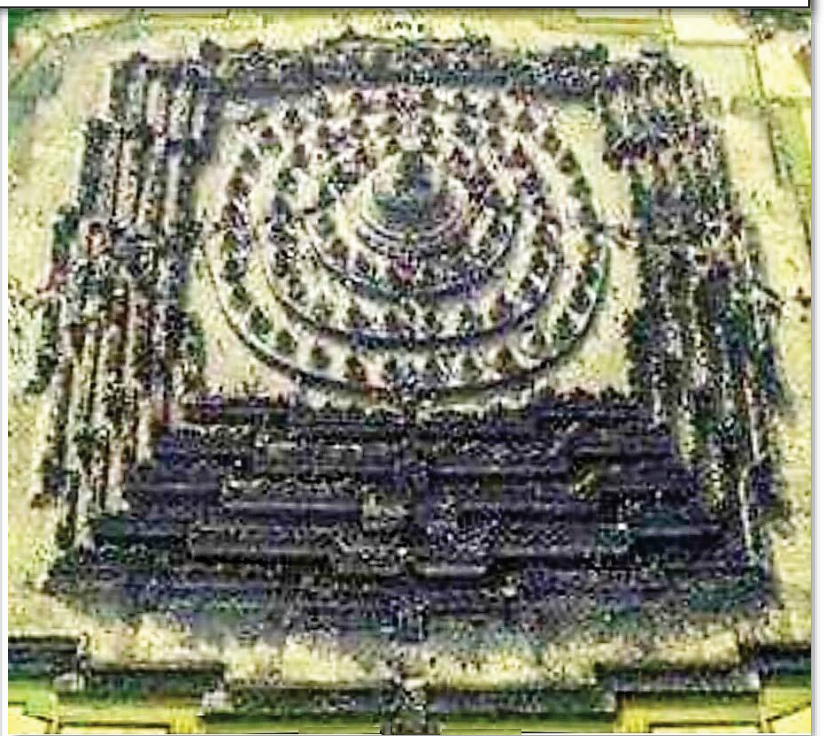
Each type has two ‘partners’, sympathetic types which assist. We are, of course, all of these types but in varying proportions.



Above: Nine is a sacred number in many cultures and Mayan pyramid temples have nine steps (*like the nine Chakras - nine steps to God?*). **Chichen Itza** (*right, Mexico, c.600CE*) is the temple of the feathered serpent God **Kukulkan** who descends from heaven and sleeps in the underworld below the pyramid (*Kundalini?*). The sides are about 52° (*Golden Triangle*) with the steps (*numbering 365*) at 45° .

Below left: A nine-level Buddhist pagoda in Thailand.

Below right: The world's largest Buddhist temple at Borobudur at Yogyakarta (*'creating union'*) in Indonesia, has a similar design to the **Shri Chakra**. The square base, five terraces and three circles of stupas gives it nine levels which the pilgrim circles clockwise as the wall sculptures depict increasingly sublime concepts. The seventy-two (9×8) stupas on top each contain a statue of the Buddha.



108

The number 108 has a quality of satisfying the heart and represents completeness on a higher cosmic level.

“There have been one hundred and eight main Incarnations of the Goddess Durgā to save seekers from the evil of Satanic forces.”

Creation, Ch.2.

108 is sacred in many cultures. It is the numerical representation of **Om** (*the seed of all creation*), being nine (*number of Chakras*) times three (*channels/Guṇas*) times four (*directions of the Earth – the material Universe where evolution takes place*).

“First thing is holiness and holiness and holiness - hundred and eight times is holiness needed in us to begin with.” *24-11-77, UK*

The heart has 108 **Nāḍīs** radiating from it, so saying a mantra 108 times fully activates the **Heart Chakra**. Both Ayurveda and Chinese martial arts consider there to be 108 pressure points on the human body.

An Indian rosary has 108 beads as this is the number of repetitions of a mantra (*or a set of names*) that has been found to fix the attention on the object of meditation.

“Sometimes things are to be said once, sometimes twice and sometimes hundred and eight times; for example, ‘I am not guilty’.” *21-09-85, UK*

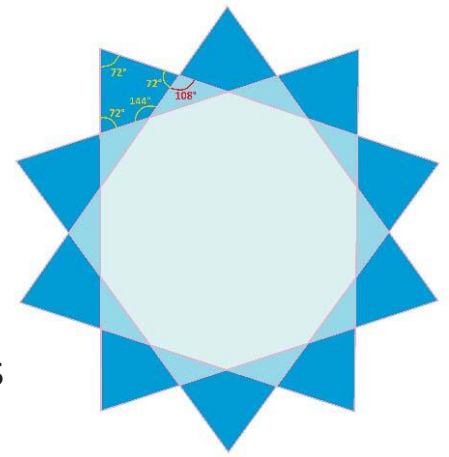
1, 0 and 8 are three aspects of God – 1 -Unity, 0 -Emptiness (*zero state*), 8 -Infinity (*The Infinity symbol ∞ is 8 on its side. Alternatively 8 is prosperity and success, the eight forms of Śhrī Lakshmi, etc.*).

108 symbolises the process of creation as 1 (*the Unity - Formless Supreme Spirit*) separates into the **Ādi Śhakti** who moves around in a circle 0 (**Valaya**), producing creation 8 (*symbolising the five elements, five senses, etc. plus the mind, intellect and ego*). 8 is the first cube (2^3), representing three-dimensional reality, the creation of 1 (*Spirit*) and 0 (*Śhakti*).

In binary, 8 is 1000 (*108 is 1101100*).

108° is the internal angle of a regular pentagon (*whose diagonals are the Golden Mean ϕ*).

108° is $3/10^{\text{th}}$ of a circle. In the drawing (*right*) continuously connecting every third tenth (108°) of a circle creates a 10-pointed star. This involves going around $3\frac{1}{2}$ times!



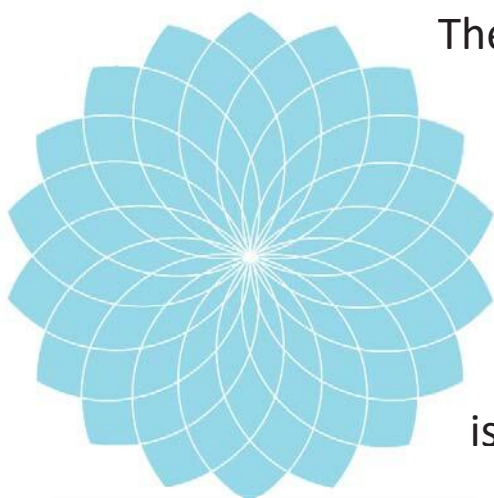
On the Japanese Tea Ceremony... “And then you take that tea; the tea is so bitter, like quinine raised to the power of hundred and eight. Once you take that, you become absolutely thoughtless. Then they give you this sweet is also sweetness, sugar, raised to the power of hundred and eight!”

10-03-96, Hong Kong

Mathematically...

The Indo-Arabic numerals we use (*including zero*) originated in India, were adopted in Islam and introduced to Europe during the Renaissance. 108 is $1^1 \times 2^2 \times 3^3$. It is divisible by the sum of its digits (*like all multiples of nine below 189*). It is the first 3-digit multiple of 9 ($3 \times 3 \times 3$); is ‘practical’, ‘semiperfect’ and ‘abundant’ as its factors total more than itself.

Factors: 1,2,3,4,6,9,12,18,27,36,54 = 172 ($172/108 = 1.59$ (*close to ϕ 1.618*))



108-petaled lotus -
18 circles in 6 layers.

The ratio of the distance from Earth to the diameter of both the Sun and the Moon is 108, which is why they appear the same size. (*This is only true at present. The moon is moving away from the earth at 4cm a year so it would have looked bigger a few million years ago*). Also the Sun’s diameter is approximately 108 times that of the Earth.

“Give bandhan to yourself, hundred and eight times, it's the best way.” ***13-01-83, India***

Astrology

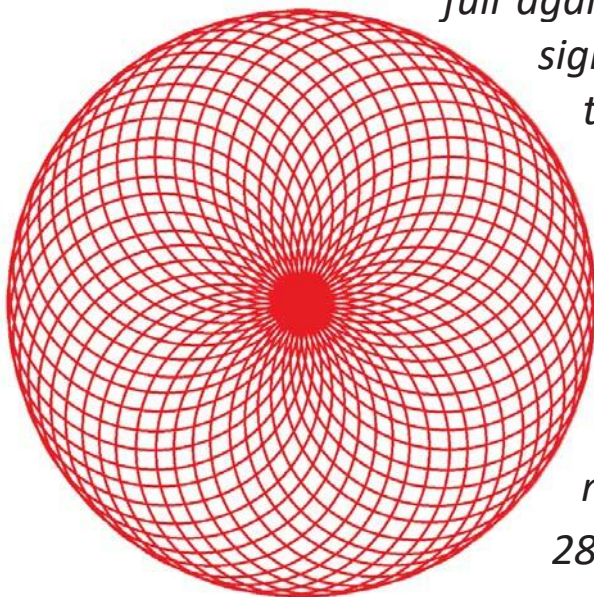
Both western and Vedic (*Indian*) astrology have nine planets in twelve signs, making 108 combinations. Vedic astrology has 27 **Nakshatras** – ‘constellations’, one for each day of a moon cycle¹. Each **Nakshatra** has four stages, making 108 stages, so each sign contains nine stages.

The ancient Indian time system had the day divided into 60 Ghatis (24 minutes each) divided into 60 Palas (about half a minute), divided into 60 Vipalas (about half a second). This means a day was $60 \times 60 \times 60 = 216,000$ Vipalas long. Half of this (daylight) would be 108,000 Vipalas.

Our present time system stems from the Sumerians (*Mesopotamia, c.3000 BCE*) who were fond of the numbers six and sixty (including 360° in a circle (6×60)). A second is approximately one heart-beat and there are $24 \times 60 \times 60 = 86,400$ per day (108×800).

1008, also an auspicious and highly abundant² number, is $2 \times 7 \times 8 \times 9$ or $3^2 \times 4^2 \times 7$. Its factors total 3224. ($3224/1008 = 3.2$ – roughly 2×1.618)

¹ Bear in mind that full moon-full moon (29.5 days) is more than one complete revolution. The sun has moved into the next sign when the moon becomes full again, so the moon has moved through thirteen signs, and it only takes 27.3 days for it to get back to the same point in the sky (twelve signs).



A 1008-petalled Torus –
48 circles in 21 layers.

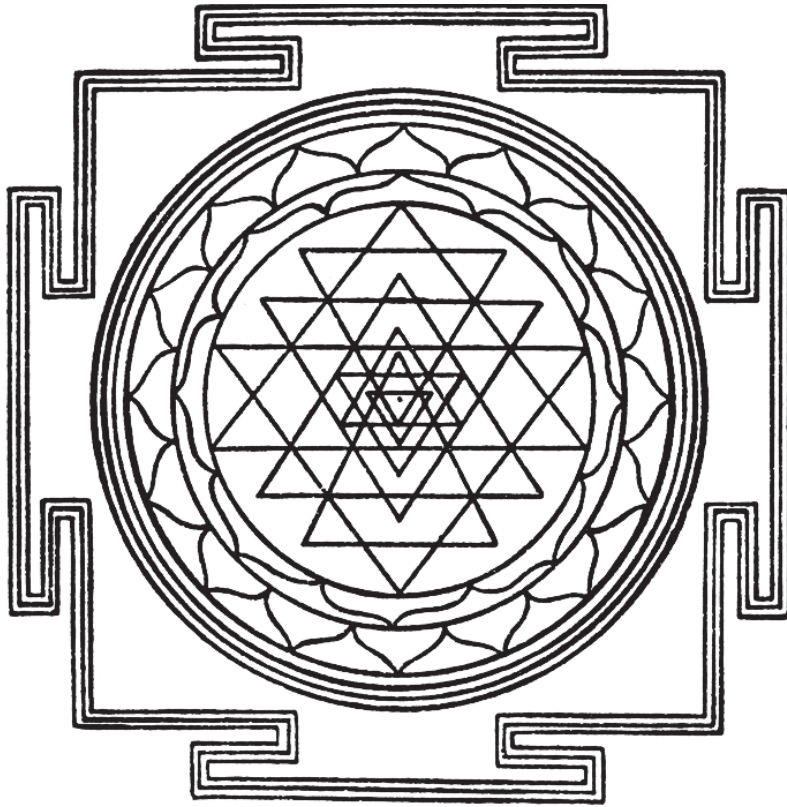
The moon actually goes round the earth 13.4 times each year but, as the earth has also made one revolution of the sun, has only appeared to go round 12.4 times.

² The factors of ‘abundant’ numbers total more than themselves. 1008 is $6^2 \times 28$. 6 and 28 are the first two ‘perfect numbers’ being the sum of all their factors ($1+2+3=6$, $1+2+4+7+14=28$). They are also ‘triangular’ and ‘hexagonal’.

Appendix 4. Examples of the Śhrī Chakra

The **Śhrī Chakra** is a popular design and there are hundreds of examples one could give. This is a small selection.

1. Śhrī Chakras used in Sahaja Yoga

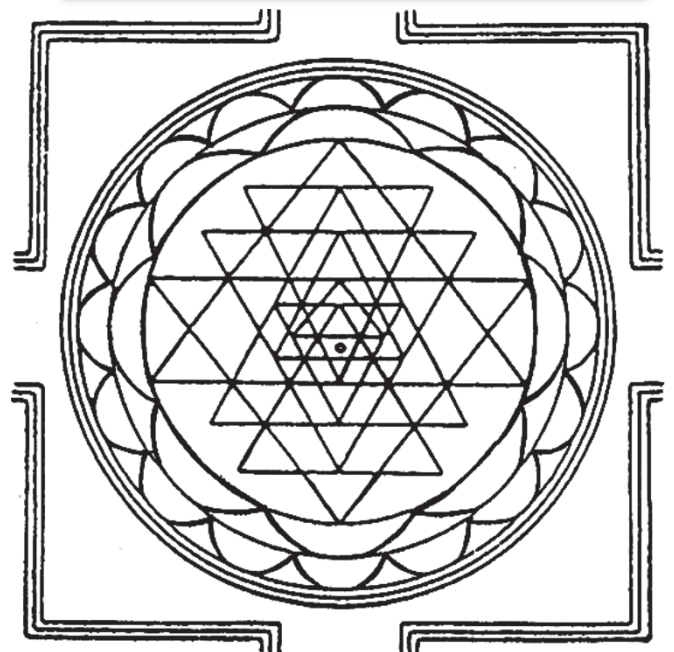


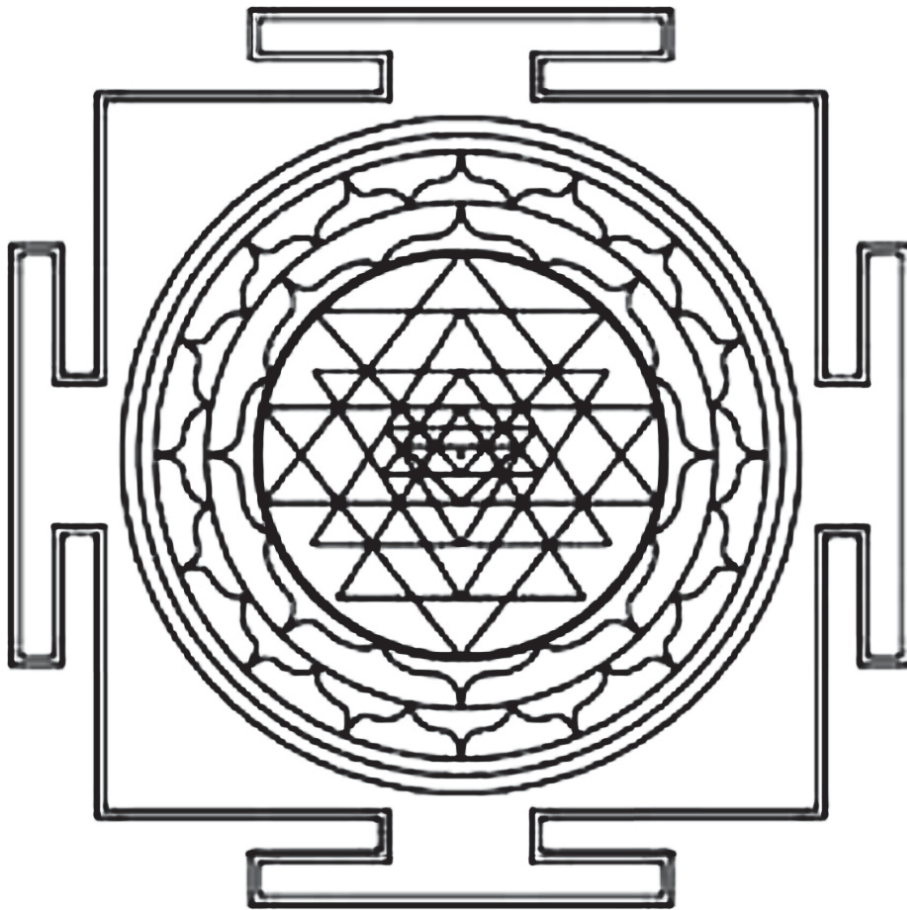
श्रीचक्र



Left: The frontispiece of the **Bhāratīya Vidyā Bhavan's 'Śri Lalitā Sahasranāma'** - 'Thousand Names' (1961) is the original of the **Shri Chakra** used as the **Viśhwa Nirmala Dharma** symbol (*below left*). Note the asymmetric lower 8-petalled lotus petal. This edition was also used as the source of **Shri Mataji's** 108 names.

Below right: 'Sahaja Yoga Book One' (1980) had a genuine upside-down **Shri Chakra** on the back cover, with the **Bindu** outside the central triangle. This denotes destruction rather than creation.





Left: The Sahaja Yoga World Foundation 2023 logo uses this unusual **Shri Chakra** which has $\Delta 1$ flatter than equilateral and touching the outer circle, making the triangles below it smaller.

Also the 16- and 8-petalled lotuses are equally spaced (*normally the 8-petalled has less space*) and there are only two rings for the **Mekhala Traya** and two lines for the outer square.



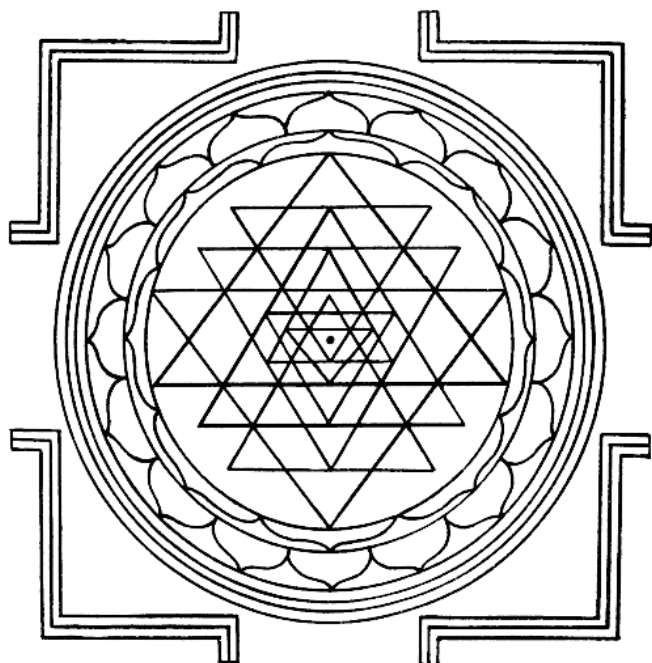
Below left: The cover illustration is a semi-3D relief **Shri Chakra** made by the author, about 42cm square.



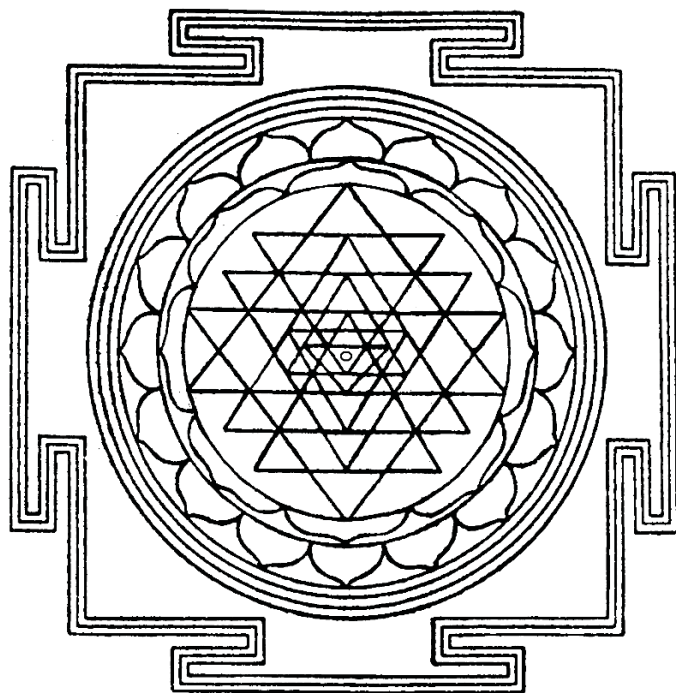
Above and left: A selection of **Shri Chakras**, about 80cm square, produced by the French collective for their Sahaja Yoga centres. Choosing green and yellow for the 16- and 8-petalled lotuses implies them being **Nābhi** and **Swādhiṣṭhāna**.

Below: **Shri Chakra** being drawn on a French beach one Sunday in 2017 by a group of enthusiasts.





ŚRĪ-CAKRA

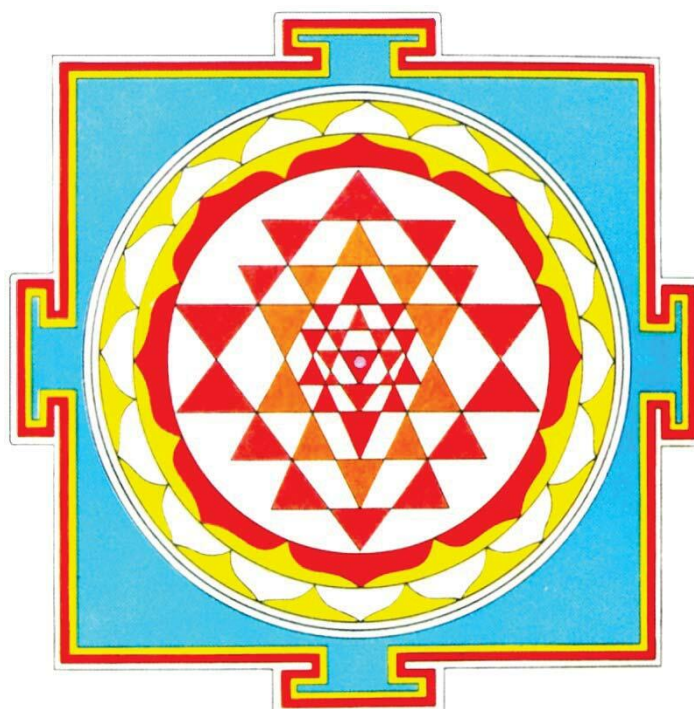
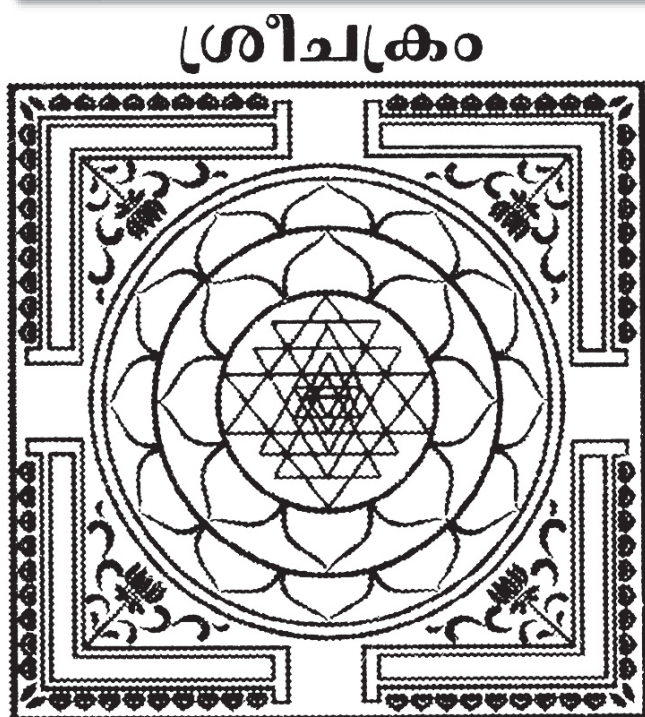


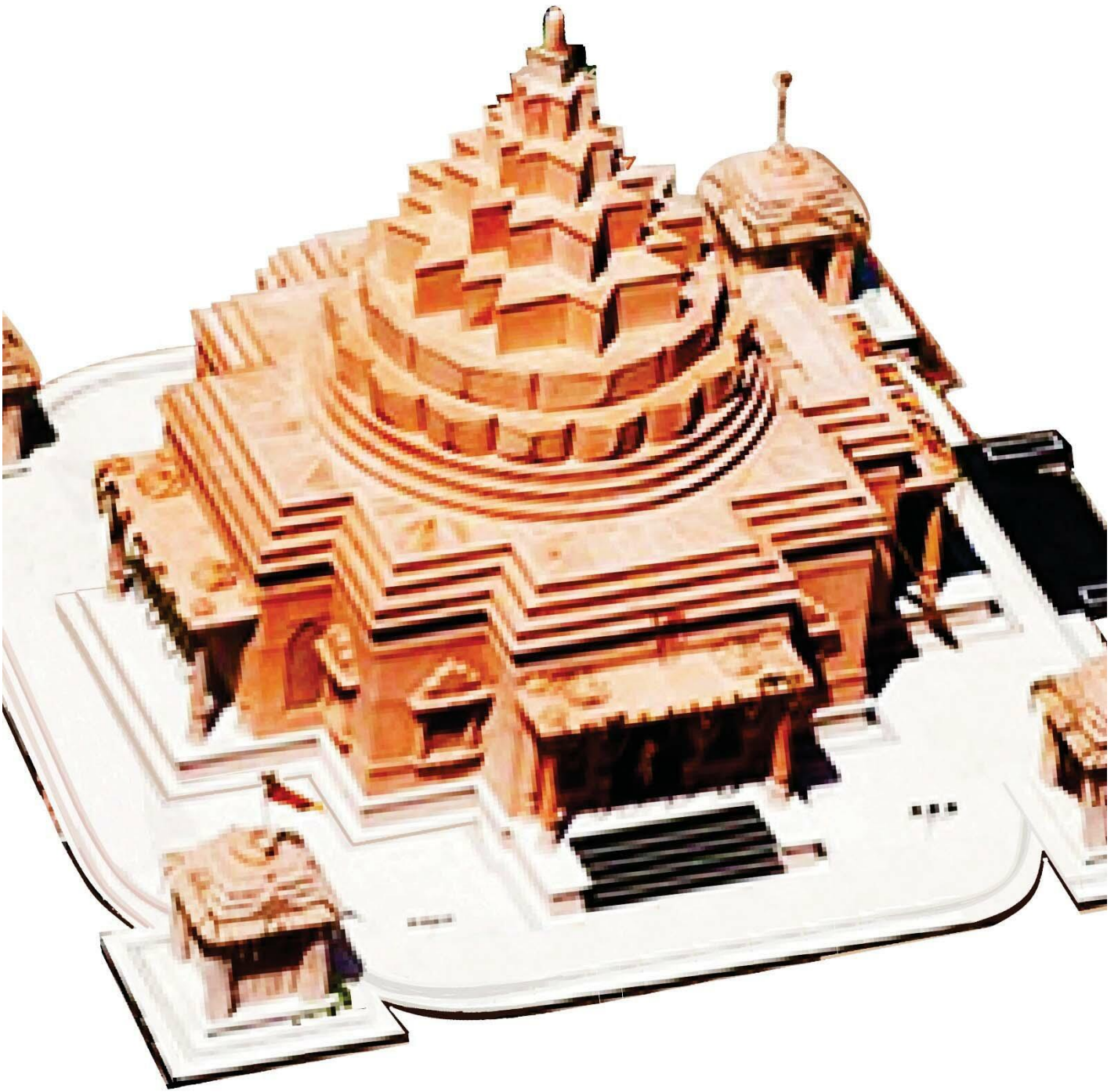
From the Theosophical Society's 'Saundarya Lahari'. From Bharatiya Vidya Bhavan's Saundarya Lahari

Above: The Theosophical Society's (TS) and the **Bhāratiya Vidyā Bhavan's (BVB)** newer version are very similar and follow **Kaivalyāśrama's** method described in the TS's '**Saundarya Lahari**'. **Kaivalyāśrama** lived about 300 years ago, and his construction works well with minor adjustments. (see p.73)

Below left: 'Śhrī Chakram' from a Malayalam (Kerala) newspaper.

Below right.: The cover of DK Printworld's edition of the **Lalitā Sahasranāma**, with traditional outer white, red and yellow lines.





Above: A **Shri Chakra** temple in **Haridwar** –‘doorway to God’, the famous pilgrimage town on the river **Ganga**.

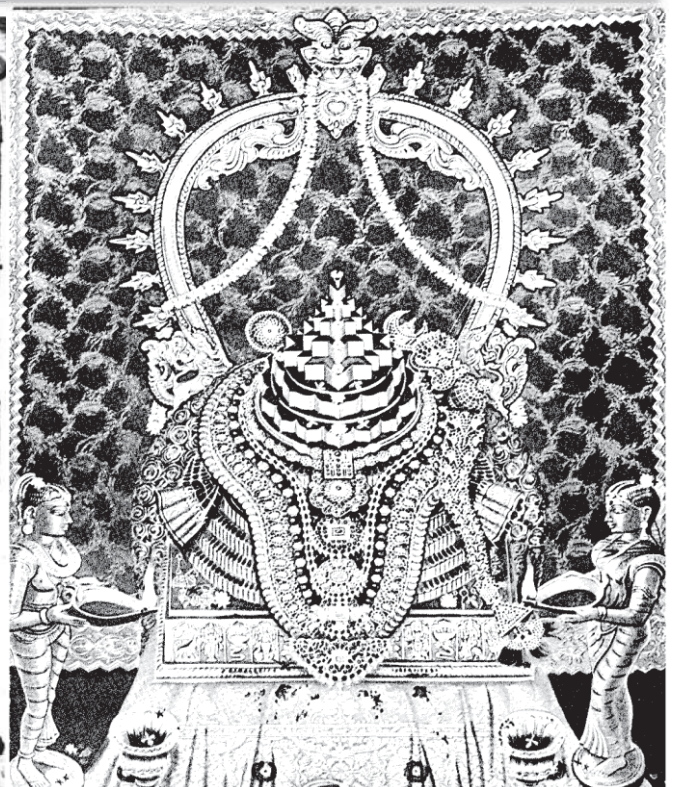
Next page: ‘**Śhrī Yantram**’ from the MLBD English translation of the **Brahmānda Purāna** – the ancient text which contains the **Lalitā Sahasranāma** –‘*Thousand Names*’ and discusses the **Śhrī Chakra**. The names of the nine **Āvaraṇa** –‘*enclosures*’ and their Deities, listed in the **Khadgamāla Stotram** (see p.57), are inscribed.



Above left and right: Tibetan **Śhrī Chakras**. There are some variations in construction. The left one (*made of sand*) has ten points touching the circle (see p.87). The right one has the apexes not touching the lines as in the BVB version on p.127.

Below left: Commercially available **Śhrī Chakra** engraved on a copper plate, about life-size. To be kept in the pocket or wallet for luck!

Below right: **Meru** –‘mountain’ style from a South Indian temple.



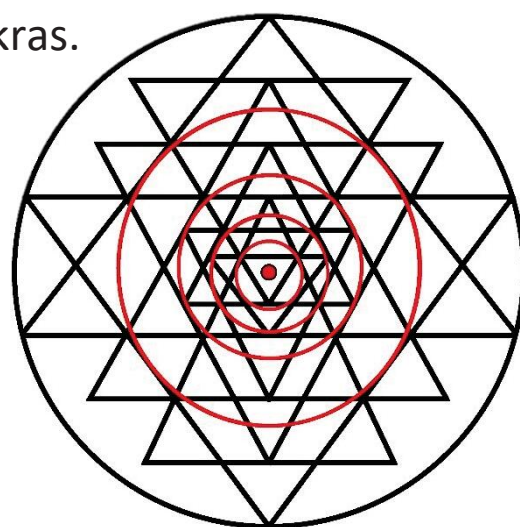
Other Research on the Śhrī Chakra

The internet houses the results of research on the **Śhrī Chakra** by people from all over the world (*especially Indians and Russians*) analysing the possible structures and even writing computer programs to generate designs. It has been noticed by some researchers that there are Golden Mean ($\varphi = 1.618$) relationships between various elements of the design.

(1) Diameters of in-circles fitting inside Chakras.

Overall Circle 288 mm

		<i>Ratio</i>
Inside 14 -	178 mm	$288/178 = 1.619$
Inside 10 –	110 mm	$178/110 = 1.618$
Inside 10 =	68 mm	$110/68 = 1.618$
Inside 8 =	42 mm	$68/42 = 1.619$



(2) The square roots of the areas of the Chakras (*sum of the areas of the triangles*) are in the ratio of Golden Mean.

<i>Āvaraṇa</i>	<i>Area-cm²</i>	<i>Square Root</i>	<i>Ratio to previous level</i>
(a) Inner Triangle	4.015	2.0	
(b) 8-pointed	10.45	3.23	1.615
(c) Inner-10-pointed	26.99	5.2	1.608
(d) Outer-10-pointed	70.58	8.4	1.615
(e) 14-pointed	155.83	12.5	1.49

Surprisingly the ratios changed very little over the hundreds of possible ways of drawing the Śhrī Chakra. The most extreme version (*'10 points touching', p.87*) gave ratios of 1.43 : 1.56 : 1.59 : 1.78 (*showing a larger outer 14-pointed chakra and smaller central triangle*) but still averaging close to 1.618.

One could attempt to construct a Śhrī Chakra using either of the above principles as a criterion.

Mudrā -‘seal, sign, gesture’ [from **mud** –‘be happy, rejoice, make glad’] are sacred hand gestures, which direct the attention in different ways. **Mudrās** are appropriate here because some **mudrās** are used in the worship of the **Śhrī Chakra** and, as **Shri Mataji** mentions (21-12-90), the **Śhrī Chakra** empowers the hands.

In the **LSN**, the Goddess is ‘worshipped with the ten **mudras**’ (n.977) but only two are mentioned – **Gñyāna** –‘knowledge’ and **Yoni** –‘womb’.

The nine levels of the **Śhrī Chakra** have **mudrās** associated with them which are quite complicated and will not be described here. There are YouTube videos showing how they are done but it is recommended to learn them from a seasoned practitioner, if interested.

Mudrās are used in most Indian religions (*Hindu, Buddhist, Jain and Sikh*). The principle is that the fingers are the five elements:– Thumb - Fire: First - Air: Middle – Ether: Ring – Earth: Little – water. The **mudrās** work in directing the attention. The thumb (**Swādhiṣṭhān**) is the attention and if connected to another finger directs the attention there (*eg. Thumb to middle finger puts attention to **Nābhi***).

There are a large number of **mudrās** especially in Buddhism and this is a selection of a few of the more common and useful; starting with the ones we use in Sahaja Yoga.

1. **Namaskāra** –‘bowing’ (also known as **Anjali mudrā**).

The five fingertips and the bases of the thumbs and palms are placed together (*but not pressing the palms tightly together*). This is surrendering and directing the attention upwards. Traditionally one salutes other people at the heart, higher beings at the **Āgñyā** and God at the **Sahasrāra**.



2. **Sahasrāra mudrā**. This is our **Sahaja Yoga mudrā** where we keep the hands open on the lap or on the knees. The centre of the palm is **Sahasrāra** and the more open and flat we make the hands the better. They do not have to be stretched open but can be slightly cupped.
3. **Abhaya –‘fearless’ mudrā**. The right hand is raised palm forward like **Shri Mataji’s** right hand in the photo (*known in India as the **Abhaya** photo*). The upraised open right hand is a friendly greeting all over the world (*no weapons!*).
4. **Varada –‘granting boons’ mudrā**. **Shri Mataji’s** left hand is in the **Varada mudrā**, with the palm open and fingers pointing down. **Varada** can also mean ‘giving the most excellent’; She gives us all the best things in life including Self-realisation.
5. **Bhūmi-sparśha –‘Earth-contact’ mudrā**. This is another **mudrā** used in Sahaja Yoga where the left hand is open on the lap and the right hand touches the earth. **Lord Buddha** is often depicted in this pose which is considered (*in Buddhism*) to destroy demons, confer wisdom and reduce anger. In Sahaja Yoga it clears the Left Side, opening the heart and purifying the desire.



6. **Dhyāna** –‘meditation’ **mudrā**. The two thumbs touch with the left fingers under the right hand. This draws the Left and Right **Swādhīṣṭhāna** into the **Mūlādhāra** (like the **O** of **Om**), which helps to keep us in the present moment. **Lord Buddha** is often depicted in this pose (also known as **Samādhi** or **Yoga mudrā**).



7. **Gñyāna** –‘knowledge’ **mudrā**. This famous **mudrā** is often used to show Yogis in meditation. The tips of the thumb and first finger touch with the other three fingers extended straight. This takes the attention inside, into



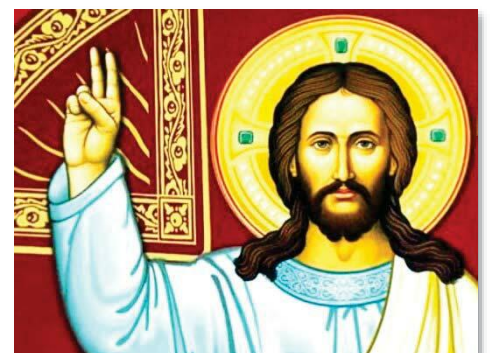
10 of these 15 feet high golden **mudrās** adorn Delhi Airport.



Viśhuddhi (the seat of **Vigñyāna Kośha** –‘Sheath of Understanding’) and eliminates mundane thinking.

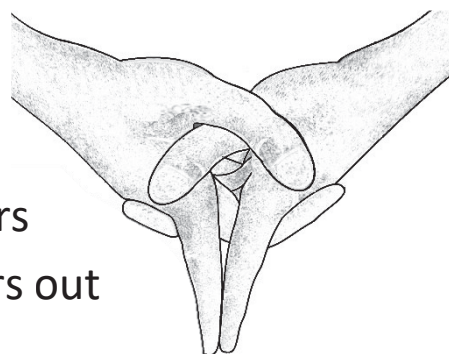
8. **Śhūnya** –‘zero’ **mudrā**. Like the previous **mudrā** but with the thumb touching the tip of the middle finger and the other fingers straight. Also called the **Ākāśh** –‘ether’ **mudrā**, it is said to reduce this element in the body. It takes the attention to **Nābhi**, relaxing it and giving peace and inner focus.

9. **Prāṇa** –‘life force’ **mudrā**. The tips of the ring and little finger touch the thumb with the other two fingers straight. Takes attention into the Heart. Lord Jesus Christ is sometimes depicted blessing with this hand gesture.

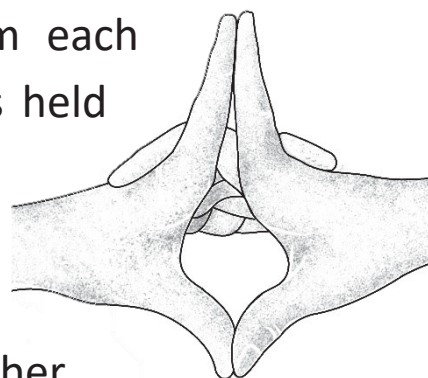


10. **Śhakti** –‘power’ **mudrā**. The first and middle fingers fold over the thumbs and the first-joint knuckles of both hands are placed together with the ring and little fingers extended and pressed together, pointing up. Said to help good sleep and deep relaxation. Reduces Left and Right Side activity and opens **Suṣhumnā** for **Kuṇḍalinī** to rise.

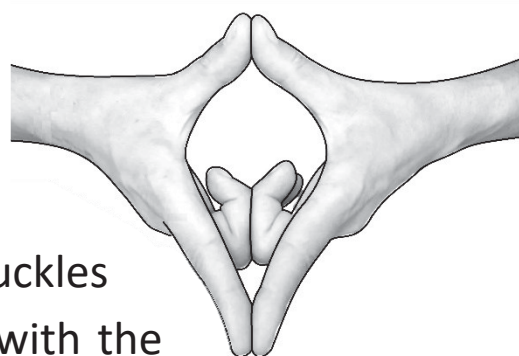
11. **Kshepana** –‘sending away’ **mudrā** (right). With the hands held in front of the Sacrum, away from the body, the first fingers are extended and pointing downwards with the other fingers interlocked and the thumbs crossed. This clears out negativity and emotional dross.



12. **Uttara Bodhi** –‘higher intelligence’ **mudrā**. The thumbs and first fingers are placed together and stretched away from each other; the other fingers are interlocked. This is held over the Solar Plexus with the first fingers up and the thumbs down. This increases confidence and removes fear. It is reducing the lower nature (*fire - passion*) and increasing the higher nature (*air - intellect*).



13. **Yoni** –‘womb’ **mudrā**. This is similar to the previous **mudrā** with the thumbs and forefingers touching; the other three fingers are not interlocked but folded with the knuckles touching. It is held in front of the Sacrum with the forefingers down and the thumbs up forming a downward pointing triangle. This activates the **Kuṇḍalinī** (*sacred fire*).



...oOo...

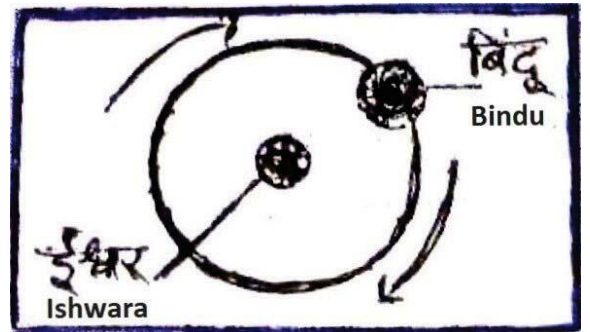
Appendix 6. Shri Mataji's description of Creation

A condensed version from Chapter 1 of Her Book 'Creation'.

(aka. 'The Book of Adi Shakti')

"The Divine (*Parabrahma*) becomes the Primordial Seed (*Bīja*); Creation is the manifestation of this seed, which gets divided into two parts: one is the seed, the other is its germinating power. Thus the two identities of God (*Parameśhwara*) and His Power (*Mahā Śhakti*) are formed.

In His seed form Parabrahma is dormant, With the waking of Parabrahma, His power pulsates into activity, awakening a wave of Divine Love (*Kāma*) in the seed. This pulsation creates the Primordial Vibrating Sound (*Ādi Brahma Nāda*).



In the second stage the Creation concentrates all its energy into a dot (*Ādi Bindu*). The Primordial Divine Power (*Ādi Śhakti*) assumes existence as Her Ego (*Ahamkāra*), which is represented as the second dot (*Bindu*). Now She generates the second circle (*Valaya*). Bindu represents *Ādi Shakti*, Valaya represents Her Divine Power. She is the Divine Power of Love represented by Her identity (*Bindu*) surrounded by the halo of Her Power (*Valaya*).

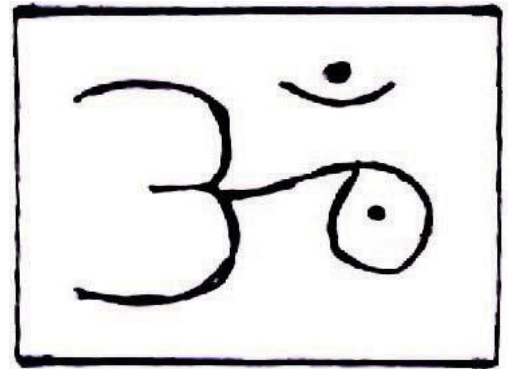


In the third stage of creation, as Bindu, She moves around the centre in an elliptical path (*Piṇḍa pradakshinā*). The egg-like elliptical formation of the creation is called Pinda. The ellipse also expresses Her Power of Divine Love. All

that is created fundamentally moves on an elliptical path.

The Primordial Zygote (*Ādi Pinda*) is formed by the male and the female identification of our Divine Father and Divine Mother and this fertilized state (*Linga*) represents the Primordial Living Cell of creation.

After the elliptical stage *Ādi Shakti* moves towards *Sadāśhiva* as *Ādi Bindu* in an indolent and loving mood. She does not want to create and implores Her Lord to allow Her to dissolve in His personality. But He gives Her a persuasive loving push away from Him, suggesting His desire that She create Her first inward linear movement (*Lasya*). This opens up the Primordial Zygote. She is pushed in such a manner that, after a pause (*Vilamba*), *Valaya* breaks. This ultimately is how the complete formation of 'Om' takes place.” *‘Creation’, Ch.1.*



“The best reflector He has formed is the human being. Through His creation of human beings His identity is reflected and expressed in human awareness and in that way God becomes aware of Himself.” *Ibid.*

...oOo...

Tisraḥ puras tri-pathā viśhva-charṣhaṇī

Atr'ā-ka-thā akṣharāḥ saṁ-niviṣhtāḥ,

Adhiṣṭāyainā ajarā purāṇī

Mahattarā mahimā devatānām.

(1)

The Goddess [***Tripura-sundarī*** -see p.31) existing prior to the three [*three worlds, three states of consciousness, etc.*], governs the three paths [*the three **Guṇas**, **Nāḍīs**, etc.*] and all the people of the universe.

She is embodied in the letters **A**, **Ka**, and **Tha** [***A** – first of sixteen vowels, **Ka** – first of sixteen consonants, **Tha** – first of next sixteen consonants, totalling forty-eight letters*]. Governing all, She is without birth, eternal, the greatest and the greatness of all the Gods [*and worshipping Her pleases all the Deities*]

Nava yonir nava chakrani dīdhire,

Navaiva yogā nava yoginiśh-cha,

Navānām chakre adhināthāḥ syonā

Nava mudrā nava bhadra mahīnām.

(2)

The nine **yonis** –‘wombs, triangles’ (of the ***Śhrī Chakra***) create the nine **chakras**, the nine paths of **Yoga** (eight plus ***Sahaja***) with the nine **yoginis** –‘powers’. She is the gentle overseeing mistress of the nine **chakras** – ‘levels, enclosures’ with the nine Divine signs (or nine hand-gestures), nine forms of prosperity of the world (or nine *Yoga* postures and the nine worlds from Earth to ***Brahma-loka*** (highest heaven).

Ekā sā āsīt prathamā sā nava

Sīdās'ona-vimshadās'ona-trimshat,

Chatvārimshad-atha tisraḥ samidhā

Uśhatīr-iva mātaro mā viśhantu.

(3)

(Describing the triangles of the **Śhrī Chakra**): First She is one (**Bindu** – ‘dot’ in the central triangle), then nine (central triangle plus eight-petalled chakra), becoming nineteen [plus inner ten-pointed chakra], then twenty-nine [plus outer ten-pointed chakra], then She is kindled into forty-three [plus fourteen-pointed chakra]. One with a strong desire, indeed, the Mothers protect without reservation.

**Ūrdhva jvala jvalanaṃ jyotir agre tamo vai
Tiraśh-chīnam ajaraṃ tad rajo-'bhūt,
Ānandanaṃ modanaṃ jyotir indo retā u vai
Maṇḍalā maṇḍayanti.**

(4)

The light (*life principle*) of the upwards blazing flame (**Kuṇḍalinī**) first produces the **Tamo Guṇa** (*Left Side, Earth Realm*). On the other side the Ever-Youthful Goddess produces the **Rajo Guṇa** (*Right Side, Atmospheric Realm*). The blissful joy-giving light, the powerful seed of **Sattva Guṇa** (*Central Channel, Heavenly Realm*), indeed, makes the three **Maṇḍalas** – ‘Orbs of Fire, Sun and Moon’ beautiful and gladdened.

**Tisraśh-cha rekhāḥ sadanāni bhūmes
Tri-viṣṭapās tri-guṇās tri-prakāśhāḥ,
Etat puraṃ pūrakaṃ pūrakāṇām-atra
Prathate madano madanyā.**

(5)

The three lines forming the residence of Earth (**Bhū-pura**, *outer square*) are the three worlds, three attributes and three luminaries (*Fire, Sun and Moon*). This place fulfils (*satisfies*) all desires and passions that occur.

**Madantikā māninī maṅgalā cha subhagā cha
Sā sundarī śhuddha-mattā,
Lajjā matis tuṣṭir iṣṭā cha puṣṭā
Lakṣhmīr Umā Lalitā lālapanti.**

(6)

(These are names of the Goddess worshipped at various holy cities in India)
She is rapturous with joy, proud, auspicious and possessed of all good qualities; She (*Ādi Śhakti*) is beautiful, the embodiment of the state of purity; modest, intelligent, ever-contented and beloved of all; bestowing nourishment and good health, prosperity, renunciation, playfulness and eloquence.

**Imām vijñāya sudhayā madantī
Parisrutā tarpayantaḥ svapīṭham,
Nākasya prīṣṭhe mahato vasanti
Param dhāma traipuraṁ ch'āviśhanti. (7)**

Those who know this intoxicating nectar, trickling, satisfying and gladdening the inner Self in the heart; they inhabit the great realm of glory beyond the skies and reach the highest abode of **Tripura (*Śhrī Śhiva / Tripura Sundarī*)**.

**Kāmo yoniḥ kamalā vajrapāṇir
Guhā hasā mātariśhvā-'bhram indraḥ,
Punar guhā sakalā māyayā cha
Pūrūchy'eśhā viśhva mātā-"di vidyā. (8)**

[The 15-syllabled mantra is described in code-words]

Kāma –'desire' - letter **Ka** [*creation-Brahma*];

Yoni - 'womb, Sacrum' - letter **E**;

Kamalā –'lotus, Lakṣhmī' - letter **Ī**;

Vajrapāṇi –'thunderbolt-wielder, Indra' - letter **La**;

Guha –'secret', **Mahālakṣhmī bīja Hrīm**;

Then **Ha, Sa, Mātariśhva** –'air' - letter **Ka**;

Abhra –'cloud' - letter **Ha**; and **Indra** - **La**.

Again, **guha** –'secret' - **Hrīm**; Then **Sa, Ka, La**, and **māyā** – **Hrīm**.

This is the complete **Ādi Vidyā** –'primordial mantra lore' of the Mother of the Universe (**Ka e ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm** (p.42)).

Ṣhaṣṭham saptamam-atha vahni
Sā'rathim asyā mūla trikamā veśhayantaḥ,
Kathyam kavim kalpakam kāmam-iśham
Tuṣṭu-vāṁso amṛita tvaṁ bhajante. (9)

Adding in the sixth, seventh and eighth letters (*of the last verse, Ha, Sa, Ka*) (**Vahni** –‘fire’ is code for eight), having removed the first three letters (*creating the **Hādi** –‘starting with Ha’ version of the 15-syllabled mantra, whose first line is **Ha Sa Ka La Hrīm***). With praises, poetry and rituals according to their desire, those satisfied people attain the Nectar of Immortality by worshipping You.

Tri-viṣṭapam tri-mukham viśhva-mātur
Nava rekhāḥ svara madhyam tadīle,
Bṛihat-tithir daśh'āpañch'ādi nityā
Sā ṣhoḍaśhī pura-madhyam bibharti. (10)

The three worlds are the three faces of the Mother of the universe, shining like lightning within the nine lines (*triangles*) and nine sounds (*mantras*). On the great fifteenth day of the moon (*full moon*), She (**Kāmeśhwari**) is worshipped; offerings are made in the **Śhrī Chakra** while saying the sixteen-syllabled mantra.

Ya dvā maṇḍalā dvā stana bimbam ekaṁ
Mukham ch'ādhas-trīṇi guhā sadanāni,
Kāmī kalām kāmya-rūpām veditvā
Naro jāyate kāma rūpaśh-cha kāmyaḥ. (11)

The two orbs [*Sun and Moon*] are the two breasts and one disc is the face; below those three She resides in the secret chamber of the heart. She is the **Kāmakalā** –‘speck of desire’ (*that creates the Universe*), the beautiful form that is to be known. Man is born to know this Divine beauty, that is to be sought after.

**Parisrutam jhaṣha-mādyam phalam cha
Bhaktāni yoniḥ su-pariṣhkṛitāni,
Niveda yan devatāyai mahatyai
Sv'ātmī-kṛitya sukṛitī siddhim eti.**

(12)

[This verse, like many Tantric texts, can be interpreted in more than one way. On a base level it is enjoining the use of liquor, fish, meat and sex. The following is a more hidden (and hopefully more auspicious) meaning:-]

Immersed in the trickling intoxicating bliss, devotees desires are well-purified. With the inner knowledge of that great gladdening Deity, by his own efforts and virtuous conduct he attains Self-realization.

**Sṛiṇy'eva sita-yā viśhva-charṣhaṇiḥ
Pāśhena prati-badhnāty'abhīkām,
Iṣhubhiḥ pañchabhir dhanuṣhā cha
Vidhyaty'ādi-śhaktir aruṇā viśhva janyā.**

(13)

With Her goad She governs all people. With Her rope She binds those of desirous or passionate nature. With Her five arrows (*five senses*) and Her bow She pierces them, the rosy-hued primal power, the Ādi Śhakti, from whom the universe is born.

**Bhagaḥ śhaktir bhagavān kāma īśha
Ubhā dātār āviha saubhagānām,
Sama-pradhānau sama-sattvau samo tayoh
Sama śhaktir ajarā viśhva-yoniḥ.**

(14)

The Lord having the Divine qualities of power, righteousness, fame, prosperity, knowledge and discernment is equal to the Śhakti, the ageless and undecaying progenitor of the universe; both are givers of prosperity; both are of equal importance, of the same essence, completely identical, and have the same power.

**Parisrutā haviṣhā pāvitenā pra-saṅkoche
Galite vai manastaḥ,
Śharvaḥ sarvasya jagato vidhātā
Dhartā hartā viśhva-rūpa tvam eti.**

(15)

Purified and humbled down by having offered oblations of water and fire, physically or mentally, he approaches You who are manifested as the whole universe, the Self of all (*Śhiva*), who is the creator, the support and the destroyer of the world.

**Iyaṁ mahopaniṣhat traipuryā
Yām-akṣharam paramo gīrbhirīṭṭe,
Eṣha'rg-yajuḥ param etach-cha
Sāmāyam atharveyam anyā cha vidyā.**

(16)

Thus is the great Upanishad of Goddess **Tripurā**, that supreme indestructible praise which is the highest knowledge, equal to the **Rig, Yajur, Sama** and **Atharva Vedas**, and other branches of knowledge.

**Oṁ Hrīm, Oṁ Hrīm,
Iti Tripur'opaniṣhat
Thus ends the Tripurā
Upaniṣhad.**

...oOo...



Appendix 8. Excerpts from the Śhāradā Chatus-śhatī –‘Four hundred verses of the Mother Goddess’.

The **Śhāradā Chatus-śhatī** is a **Tantric** treatise – **Tantric** in the positive sense of the knowledge of **Kuṇḍalinī** and **Chakras** – about thirty pages long, describing the **Śhrī Chakra** and its association with the **Chakras**, **Nāḍīs** and **Granthis**; and with speech and the letters of the **Devanāgarī** alphabet, which it elucidates in some detail.

The following extracts are to give a taste of the general tone of the work which has more in-depth explanations of some of the concepts mentioned in this book such as **Kāma-kalā** –‘speck of desire’ (p.21) and the association with the **Devanāgarī** letters (p.39).

The text (*English translation only*) can be downloaded free as a pdf or Word file from the symb-ol.org website (*Sacred Books page*).

(from the First Centum –‘hundred verses’)

In the individual, She resides in the Sahasrāra centre (*Bindu-maṇḍala*) as the eternal witness of all that happens in the three states: waking, dreaming and deep sleep. All forms are Hers, and yet She is without form. Her nature is pure consciousness. But it is because of Her mysterious productive power (*Māyā*) that the world appears real; but, when by wisdom one conquers this web of Māyā, everything is pure consciousness only. Forgetting the Mother, the people are fettered, but once they know, they are freed. She is Herself the form of liberation. All phenomena are really pure consciousness; the world is illumined by consciousness. The world of names and forms is indeed Śhāradā Herself.



(Second Centum)

The mind is full of impressions that are powerful and productive (*Vāsanā*). Mind is thus of the nature of *Māyā*. By making the mind rest (*cease to function*), one gets all benefits, and it is only then that the Absolute will manifest in the form of all things. Mind assumes the form of *Vimarśha*, and becomes a process. It is *Śhakti*, while consciousness is *Śhiva*. Mind and consciousness are always together and are in unison. When mind (*which is Śhakti*) is dominant, consciousness (*which is Śhiva*) becomes one with it. If, however, consciousness (*as Prakāśha –‘radiance’*) becomes dominant, mind (*as Vimarśha –‘reflection’*) becomes dissolved in it.

The waking state of the world, and the knowledge of duality is the play of *Śhakti (mind)*; consciousness (*Prakāśha*) gets dissolved in it. When mind rests, consciousness becomes ascendant, and then people have discrimination (*between self and non-self*); and this makes for their welfare.

When thus the Goddess transcends the six lotuses and the three knots, breaking through the three realms, and reaches the world of light, then She is said to abide in the realm of the nucleus (*Bindu-maṇḍala-ga – second chakra above Sahasrāra*). There the Great Goddess who is in the form of fire gets united with the moon of consciousness, and showering the rain of ambrosia will cleanse the vital channels. The transcendental channel is the individual self (*Jīva*), and the moon of consciousness is the Brahman. The union of the two is known as emancipation (*Moksha*).

(Third Centum)

When, at the beginning of creation, the Para-bindu or the transcendental and supreme nucleus known as Brahman attains the state of *Paśhyantī –‘becoming visible’* filled with all energy, it is

described as Māyā, for the entire world comes out of it; the nucleus assumes the shape of a triangle, the presiding deity of which is the primordial nature (*Ādi Śhakti*), the deluding power of the Great Goddess, the reflection of the Great Goddess and responsible for creation, preservation and dissolution.

When Paśhyantī evolves into Madhyama –‘middle, between’, it divides into two aspects: subtle and gross. The subtle aspect consists of seven primary notes, while the gross transforms itself into the eight groups of letters (*Aṣṭa-varga*) and when the Madhyama becomes Vaikharī – ‘vocalised’, the fifty letters of the alphabet. When the supreme nucleus (*Para-bindu*) evolves into the 'all-perceiving' (*Paśhyanti*), primal sound (*Nāda*) arises, and this makes the 'middle state' (*Madhyama*) possible. The subtle aspect is what occurs in between Para and Paśhyanti and the gross aspect occurs in between Paśhyanti and Vaikharī (*explicit or articulate*). The former consists of the seven basic notes, which constitute the Vedic corpus as well as the science of music, and the latter all language, in groups of vocables (*a, ka, cha, ta, pa, ya, and śha groups*).

All these emanations are located in the transcendental channel (*Para-nāḍī or Suṣumnā*), which is bright like the realm of Fire (*agni-maṇḍala*). Para, Paśhyantī, Madhyama and Vaikharī are four stages in the very same channel. Speech therefore is transformation of fire; vital current (*Prāṇa*), of water; and mind, of food (*Anna-maya*). The transcendental channel emerges from the lunar orb of consciousness within the thousand-petalled lotus, and finally it assumes the articulate form of Vaikharī consisting of fifty letters (*from a to ha*).

(Fourth Centum)

The triangle constitutes the body of the Goddess, it is described as Kāma-kalā, the reflection of the supreme Reality. The mixed nucleus (*misra-bindu*), which is lustrous like the sun, is the face of the Goddess; the two nuclei below it, the white one (*representing Moon*) and the red one (*Fire*) are the breasts (*left and right sides*); the consciousness-nucleus (*Samvid-bindu*) below them is the Ātmā in the Heart. The triangle accommodates all these four nuclei.

It is because of the consciousness-nucleus that there is the cause of all emanations. It is there that the formless supreme Goddess assumes forms and guṇas. The three nuclei are together spoken of as Tripura, the one beyond them is the Supreme Goddess. One who does not appreciate the symbolism of the nucleus (*Bindu*) wallows in the mire of delusions. One must know that where the triad takes its birth, it is the transcendental (*Turīya*).

(Final Paragraph)

Mind is the seed of births, and when it is destroyed, emancipation is at hand. Mind is the bondage, and one must free himself from it. If gaining oneself is the best of all gains, and if there is nothing higher to seek, then the self is Brahman; and this is spoken of as the transcendental state. Therefore, by all means and with all energy, one must attempt to reach this state, understanding that the round of births and deaths is filled with misery and that the world is an illusion. One in whom the witness (*in the transcendental state*) does not lapse in wakefulness, dream or deep sleep, is really emancipated.

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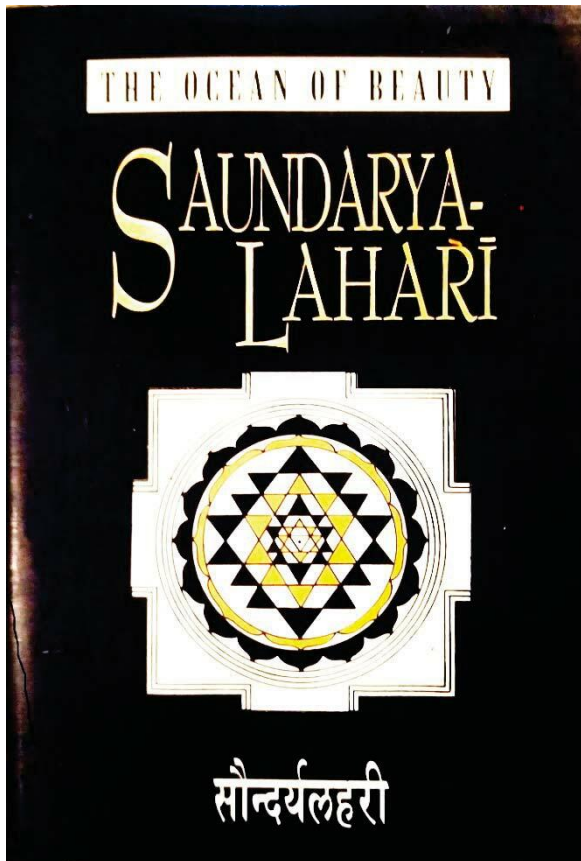
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ॐ ❁ जय श्री माताजी ❁ ॐ
Jay Shri Mataji!